

VOGUE



60c

NOVEMBER 15

The great accessory change

News to wear, to give...

The Lauren Bacall look—
in person; new clothes for it

Presents:
More Taste Than Money

AUTUMN HAZE® brand, EMBA® natural brown mutation mink



Photographed in the Hotel Sheraton-East by Virginia Thoren

Jewels—Tiffany Accessories by Bonwit Teller, New York

Get ready, get set and go just about anywhere that's significant in this momentous shaping of AUTUMN HAZE® brand, EMBA® natural brown mutation mink: the heart and soul of luxury—a Gunther Jaeckel Original.

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Garland necklace, leafed in
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Prices include federal tax.

TIFFANY & Co.
 NEW YORK

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OLEG CASSINI



Avanti!

VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V. - PATCÉVITCH Publisher

NOVEMBER 15, 1959



EVELYN HOFER

COVER

Worn by the swan-curve throat on Vogue's cover: a seven-strand choker brilliant with pearls, emeralds, rubies, gold—all fake, and the biggest news you'll find in a jewel-box this year. (Further details, pages 112-125.) This choker, by Castlecliff; about \$75 plus tax. At Saks Fifth Avenue; Hutzler's; L. S. Ayres; Dayton's. Reflection of rubies: Estée Lauder's Madrid Ruby lipstick. Also at Saks Fifth Avenue.

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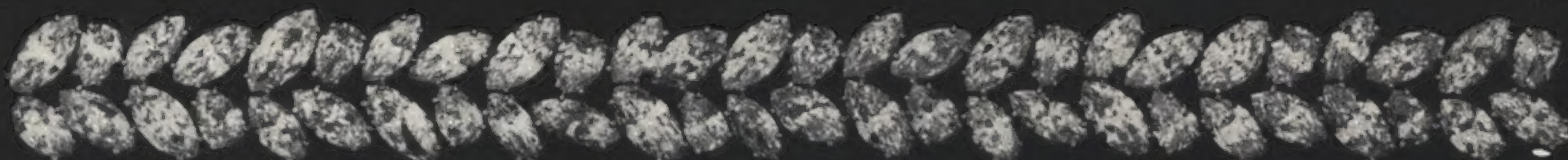
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BACKGROUND, PICASSO CURTAIN AT THE FOUR SEASONS

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Hot and cold running doctor

BY KAY NOLTE SMITH

He sat on the hotel's verandah, contemplating his gnarled black sneakers. "Well, what can you expect?" he called as we approached. "Man who walks for a living like I do—why, I've been across the island this morning. Some silly child fell down a well, and they came racing and hollering for the doctor. 'You're big and ugly enough,' I told them. 'why didn't you fish her out and bring her over to me?' But no—that'd mean they'd have to use their heads, and that's the one thing these natives won't do. So I have to puff up the hill, and of course when I get there the child's perfectly all right. Just stunned. The well was dry, but would they tell me that? No!" He shook his head, in which two baby-blue eyes contrasted strangely with their wrinkled surroundings. "Well, sit down!" he cried. "I've been meaning to meet you people."

My husband and I sat. We were new to the West Indies, newer to this island, and had come up from our cottage for our first rum punch.

"No, no, none for me. Bring me a ginger ale!" he bawled to the waitress. "I'm so dry I can barely croak."

Three punches later we rose; bad drinkers make good listeners.

The next day he pounded down the beach and stopped before our cottage, staring at the sea through binoculars. The Baptist missionary was rowing home in his squat little boat, home being a cottage with the motto, "Jesus Blood Cleanses from Every Sin"—all words red save "Sin," which was lettered in black.

"A downright insult," said the Doctor, wheeling toward us. "Nobody else advertises. I've been meaning to speak to the Administrator about it. Jesus Blood Cleanses..." Suddenly his face crinkled like red crêpe paper. "First time I came here... sailed in... at twilight... saw that sign... thought it said... Jessie's

Cleaners!"

He folded up with laughter and groped toward our sea wall; just when we thought he would expire, he straightened up. "I say everyone to his own beliefs, and I'll respect them, but these missionaries get my goat. Sheep-stealers, I call them. I mean to say, all they do is run around stealing the bloody sheep from each other's flocks!" The binoculars followed the kidnapper. "And in a bucket of a boat, at that..." He turned to us belligerently. "Now why in hell don't I get myself a boat?"

We could think of no reason.

"Here I'm ready to retire in another year—why don't I retire in a boat? It's not like you two, you see—man and wife and all that. I never could tie with a woman, begging your pardon, my dear. But you see what I mean, don't you, Phil?"

My husband made a suitably noncommittal sound.

"Of course, I've got the old aunt up home in Canada, and a nice little house which she keeps up for me—table on my knees and food on the table. Just like marriage, except for the bed. Not like this life here!—running up to my dispensary and back to the hotel for every meal..." He jumped off the sea wall and fished in the pockets of his cut-off dungarees. "What do you make the clock?"

"Three-thirty," Phil said.

"Mmm? Tea's at four, you know." He scanned the hundred yards to the hotel and started off. Halfway there he turned around and called, "They can steal my sheep, but not my tea!"

Several days later he mounted our steps, binoculars bobbing around his neck. "Say," he shouted, "what do you think?" He was into our front room and a chair before he realized he hadn't knocked. "I'm not interrupting, am I?"

We assured him that he wasn't.

"It's this boat business. (Continued on page 36)



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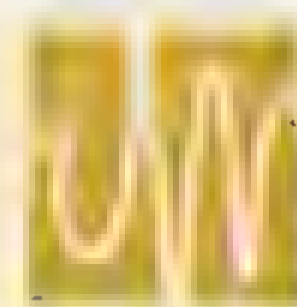


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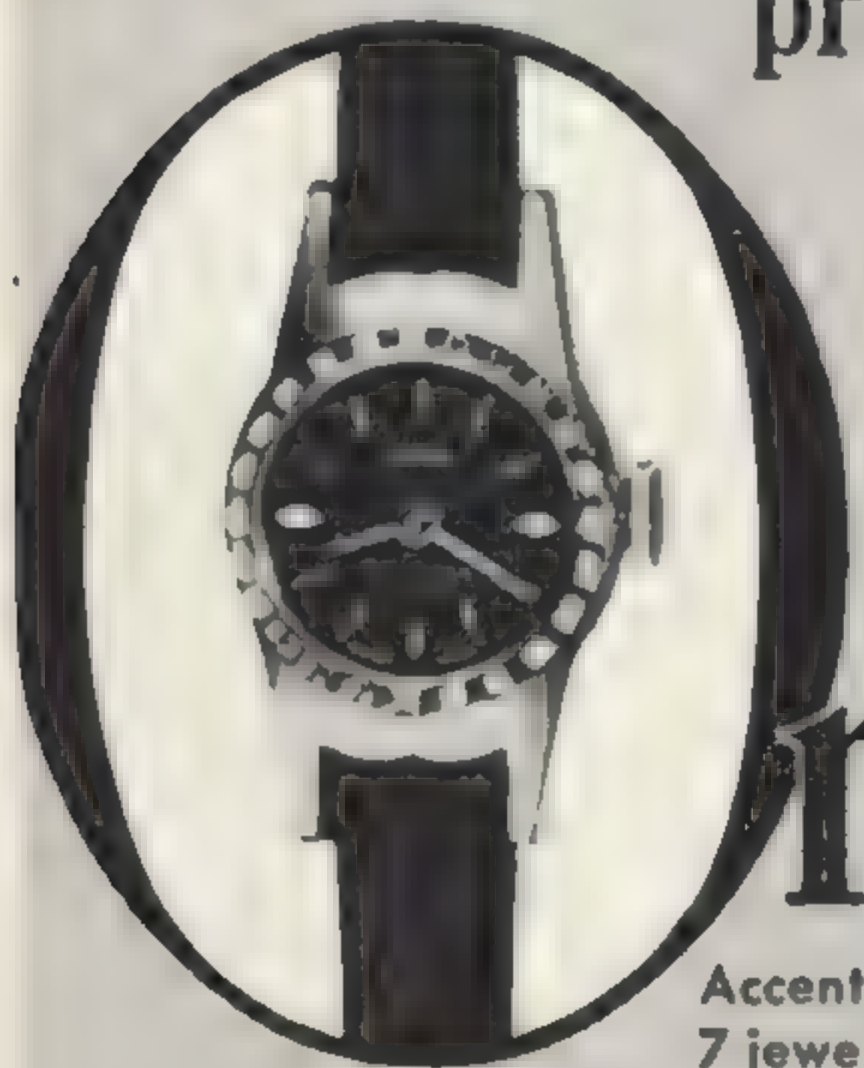


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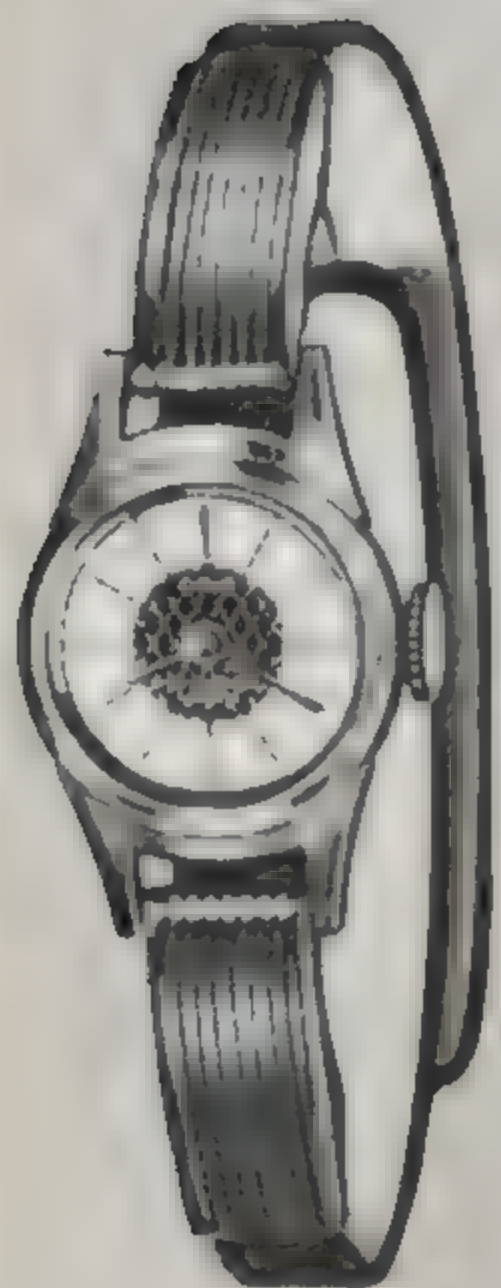
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HOT AND COLD RUNNING DOCTOR

(Continued from page 24)

More I think on it the better I like it. You know boats, Phil, what do you say?"

Phil's boating experience consists of three years on an LCS, but Doc had the happy faculty of creating his experts as he needed them.

"Well," Phil ventured. "I've heard that the catamaran is a good little boat."

The Doc brushed it away like a fly. "No, no—not a cat. Wouldn't have one of the things. Unsafe. Totally unsafe. No—I was thinking of an Atalanta. Matter of fact, I've been drafting me a letter to the Atalanta people, putting all my questions straight out." He produced a paper from the depths of his dungarees. "Have a look at these notes and see if I've covered everything."

Phil suggested that one might put a question concerning the cost of the boat.

Doc's eyes narrowed admiringly. "And the cost of shipping her, too, how about that, Admiral? But Gad. I don't know where I'd want her shipped—I mean to say, Canada or where?"

We asked why he didn't have it shipped to the island.

"Here? Why would I want a boat here? Once my term is up you'll see the back of me for good. Why, it's a miracle I'm alive here at all, the way the bloody Government bleeds me for taxes. Do you know they've got specialists who do nothing but figure how to rob you?" He stalked to our door, scoured the sea with his binoculars and turned back. "Last year I heard there was smallpox down on Knife Island, so I chartered a boat to rush me down with a nurse. Do you think the Government will reimburse me for that trip? Not on your life! Of course, it was a false alarm, but I mean to say—smallpox!" He was halfway down our steps. "Say, what's that boat heading in?"

"Let us know about the letter," Phil called.

"Letter? What letter? Oh—the blasted Atalanta. Well, I'll be up all night working on it. May even miss my supper. I do that, you know, when I'm on the tail of something..."

He padded up the beach, peering down crabholes with the keenest interest, occasionally with the binoculars.

Next day he flagged us from the hotel verandah. "Say, I

was hoping you'd drop along. Last night I went through my issues of *Yachting*, and this one here's got an entire story on the catamarans. Now, I mean to tell you she's a sweet little boat. Just look at that! Twin hulls! Safe in eighteen knots! Neat, clean—and nowhere near as dear as the Atalanta. I'll wager."

"Oh," Phil said. "Are you sure it's safe?"

"No question! Look here, they can ship me the cat right to Canada—I'll visit the aunt and then go down the Mississippi, into the Gulf, anywhere I want. Oh, this cat's my cup of tea—what do you say?"

"Why don't you write to both of them?" Phil suggested. "You can use your Atalanta letter as the form."

Doc sighed heavily. "I haven't had time to get that letter out yet. Thought up some more points—but they keep me so busy I barely get down for my tea." He poured his third cup and reached for the bread and jam.

A native child ran up the hotel lawn. "Doc! You got to come right away! Ol' Man Dennis' dog bit Harry Lewis, an' we couldn't find you since noon!"

Doc leapt to his feet, purpling and gnashing his bread and jam. "That beast! I told Dennis to tie him up, but do they listen to me? No! I told them when he bit a boy last year, I told them when he bit a boy the year before, and now he's biting again! Do they want us to tie up all the boys? I'm going down to the police right this minute and threaten to leave if they don't muzzle that monster!"

The child came up and tugged at him. "Doc, what about Harry?"

"Harry? Oh—yes... Gad, they never let me finish my tea." He went off behind the child, binoculars alerted for beasts.

That evening he passed our cottage on his way to supper, his flashlight sweeping every shrub and tree. "Never know when a mad dog's going to jump you," he called.

"Is your patient all right?"

"Patient? Oh—Harry. Yes, he's all right. Stitched him up in time."

"Then you got a chance to write your letters."

He swung the flashlight at us. "I did not! I've been down to

(Continued on page 80)



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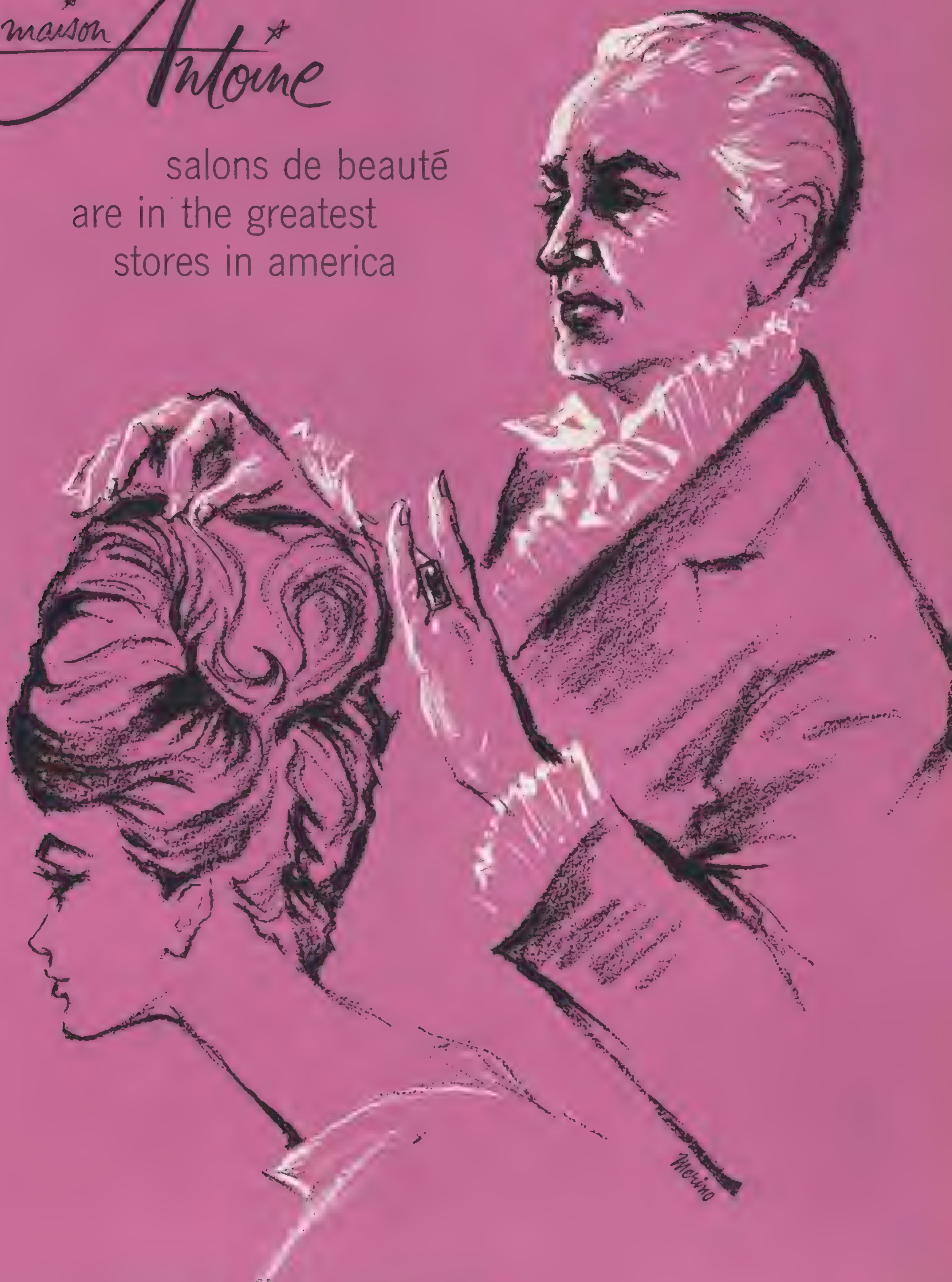
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Auburn: Polly Tek Shop
Birmingham: Wolf's House of Fashion
Dothan: Kraselsky's
Florence: Kayes Shoe Store
Gadsden: Hagedorn's
Huntsville: Busann's Inc.
Jasper: Weinstein's
Mobile: The Vanity
Montgomery: The Vanity
Prichard: Kay's Shoes
Selma: Meyer's Shoe Store
Tuscaloosa: Louis Wiesel's Inc.

ARIZONA

Douglas: Given Bros.
Globe: Given Bros.
Phoenix: Given Bros. (both stores)
Tucson: Given Bros.
Yuma: J. M. McDonald Company

ARKANSAS

El Dorado: El Dorado House
Fayetteville: The Boston Store
Fort Smith: The Boston Store
Jonesboro: Wahl's Slipper Shop
Little Rock: Pfeiffer's

CALIFORNIA

Alhambra: Prober's Shoe Store
Arcadia: F. C. Nash
Bakersfield: Malcolm Brock
Brawley: J. M. McDonald
Carmel: Village Shoe Tree
Concord: Kahn's
El Cajon: Dunlap's
El Centro: J. M. McDonald Company
Fresno: Neil White
Glendale: Wonder Shoe Store
Highland Park: Iver's
Modesto: Brown's
Modesto: Dunlap's
Monrovia: Buel's
Napa: Alvert's
North Hollywood: Johnston's Shoes
Norwalk: Maury's Shoes
Oakland: Kahn's
Oakland: Kushins
Oxnard: Rains Shoe Store
Palm Springs: Grone's
Palo Alto: The Emporium
Pasadena: F. C. Nash
Pittsburg: Klein's
Redwood City: Victor's Shoe Store
Richmond: Marylander Shoe Store
Riverside: Harold's Shoes
Riverside: Harris Cox
Sacramento: Rhodes Country Club
Sacramento: Village Shoe Horn
Sacramento: Weinstock Lubin Co.
Salinas: The Fashion
San Bernardino: Coulter's
San Diego: Walker Scott Co.
San Francisco: Byron's
San Francisco: City Of Paris
San Francisco: The Emporium
San Jose: Bloom's
San Jose: Blum's
San Jose: Hale's
San Leandro: Damon's
San Lorenzo: Mervyn's
San Luis Obispo: Charles Shoes
San Mateo: Byron's
San Pedro: Dunlap's
Santa Barbara: Ralph Runkle Bootery
Santa Maria: Simas Smart Shoes
Santa Rosa: Rosenberg's
Steven's Creek: The Emporium
Stockton: Brown Mahin
Stockton: Dunlap's
Ventura: Rains Shoe Store
Walnut Creek: Kushins
Watsonville: The Charles Ford Co.

COLORADO

Denver: Fontius Shoe Co. (all stores)
Greeley: Curtis Shoe Co.

CONNECTICUT

Ansonia: Marvlin's Shoes
Bridgeport: Skydel's
Hartford: G. Fox & Co.
Manchester: Burton's Shoes
Meriden: Manning Conwell
New Britain: Vogue Shoe Store
New Haven: Edward Mailley Co.
New Haven: L. Rosenfeld & Son
Norwalk: Arnolds Boot Shop
Norwich: Reid & Hughes
Torrington: Howard's
Waterbury: Worth's Smiling Service
Willimantic: Bruce's Shoes

DELAWARE

Dover: Vogue Shoe Store
Wilmington: Bendheim's Inc.
Wilmington: Kennard's

DISTRICT OF COLUMBIA

Washington: Joseph DeYoung Shoes Inc.
Washington: S. Kann & Sons

FLORIDA

Clearwater: Rutlands
Daytona Beach: Lee's
Delray Beach: Vince Canning Shoes
Ft. Lauderdale: Lauderdale Shoe Store
Ft. Pierce: Davidson Shoe Store
Ft. Walton Beach: Howard's Shoe Store
Gainesville: Fagan's Bootery
Hollywood: Hollywood Shoe Store
Jacksonville: Howard's
Lakeland: Benford's Bootery
Miami: Richards
Miami Beach: Richards
Ocala: Rheinauers Ltd.
Palatka: French Bootery

Panama City: Schneider's
Pompano Beach: Vince Canning Shoes
St. Petersburg: Rutland's
Tallahassee: Miller's Bootery
Tampa: Haber's
West Palm Beach: Selby's of
W. Palm Beach

GEORGIA

Athens: Lamar Lewis Co.
Atlanta: Byck's
Atlanta: Carl's
Atlanta: Regenstein's
Columbus: Kiralfy's
Cordele: Roobin's
Dublin: Stephen's
Griffin: Crouch's Co., Inc.
Macon: Burden-Smith & Co.
Moultrie: Schreiber's
Thomasville: Neel Bros.
Valdosta: Darby Shoe Co.
Waycross: Schreiber's Bootery

IDAHO

Boise: Kings
Blackfoot: Block's
Idaho Falls: C. C. Anderson
Pocatello: Block's
Preston: Block's
Soda Springs: Block's
Twin Falls: C. C. Anderson

ILLINOIS

Arlington Heights: Todd's
Aurora: Boy's Inc.
Barrington: Archer's Bootery
Batavia: Dyer's Shoe Store
Bellevue: M. Katz Co.
Champaign: Robeson's
Chicago: Charles A. Stevens & Co.
Chicago: G.G.G. Bootery
Chicago: Geijer's Bootery
Chicago: George's Shoes
Chicago: Harding Boot Shop
Chicago: Howard's Shoes
Chicago: Jay's Shoes
Chicago: Kennard's Bootery
Chicago: Al Shapiro Shoes
Chicago: Sam Devine & Sons
Chicago: West Shoes
Danville: Parisian Shoe Dept.
Des Plaines: Brumlik Shoes
Elgin: Tony White Shoes
Elmwood Park: Brumlik Shoes
Galesburg: Roger's Shoes
Herrin: Zwick Shoes
Hillside: Slater's Country Cobbler
Joliet: Block & Kuhl
LaGrange Park: Chas. A. Stevens & Co.
Libertyville: Jay's Shoes
Monmouth: Colwell's
Palos Heights: Shapiro's Shoes
Park Forest: Milgram Shoes
Park Ridge: Cushman Shoes
Peoria: Crawford Shoe Store
Quincy: Heintz Shoes
Rockford: Driscoll's Bootery
Skokie: Jay's Shoes
Springfield: The Bootery
Streator: Fashion Shoe Store
Waukegan: Hein's
W. Frankfort: Arshat Shoes

INDIANA

Bedford: Tovey's Ideal Shoe Store
Bloomington: R & S Boot Shop
Fort Wayne: Wolf & Dessauer
Frankfort: Baker's Shoe Store
Gary: Sax Fine Footwear
Hammond: Sax Fine Footwear
Indianapolis: Wm. H. Block Co.
Kokomo: Gollightly's Apparel
Kokomo: Smith's Shoe Store
LaPorte: Joseph's Shoe Salon
Legansport: Hockman's Modern Miss
Shoe Salon
Michigan City: Rowley's Shoes, Inc.
Muncie: Schroeder's Shoe Store
Richmond: Hoosier Store
Terre Haute: Ben Becker Shoes
Vincennes: Johnson's Booterie

IOWA

Ames: Emerhoff's
Cedar Rapids: Ford Shoes
Des Moines: The New Utica
Dubuque: Stampfer's
Ft. Dodge: Welch Shoe Co.
Iowa City: Lorenz Bros.
Keokuk: Sullivan-Auwerda
Marshalltown: Nichols & Green
Mason City: Stevenson's
Sioux City: H & H Shoe Store
Spencer: Redmond Shoe Store

KANSAS

Garden City: Nu Style Shoe Co.
Pittsburg: Bales Shoe Dept.
Salina: Seitz Shoe Co.
Topeka: Robinson's
Wichita: Head Shoe Co.
Dodge City: Harrison F. Burke
Hutchinson: Family Shoe Center
Kansas City: Robinson's
Prairie Village: Robinson's
Russell: Steinle Shoe Store

KENTUCKY

Ashland: Frank Peters
Bowling Green: Dollar Bros. Shoe Co.
Henderson: Simon's Store
Hopkinsville: Arnold's Shoe Salon
Lexington: Brown's Booterie, Inc.
Louisville: Stewart Dry Goods Co.
Louisville: Brown's Booterie Inc.
Louisville: Fowler-Morton Shoes
Madisonville: Dollar Bros.
Mayfield: The Vanity Salon

Middlesboro: Tamer's
Murray: Ryan's Shoes
Owensboro: Baker-Vaughn Shoe Co.
Paducah: Wahl's Slipper Shop
Princeton: Princeton Shoe Co.

LOUISIANA

Baton Rouge: Goudchaux's
Baton Rouge: Landry's Shoes
Monroe: Holloway & Thompson Shoes
New Orleans: Maison Blanche Co.
Shreveport: Regent's Fine Footwear

MAINE

Augusta: D. W. Adams
Bangor: Standard Shoe Store
Biddeford: Boston Shoe Store
Brunswick: Senter's
Lewiston: Boston Shoe Store
Madawaska: Morrell's Shoes
Portland: Boston Shoe Store
Presque Isle: Thibodeau's
Waterville: Stern's Dept. Store

MARYLAND

Baltimore: N. Hess & Sons (all stores)
Cumberland: Peskin's
Hagerstown: Eyerly's

MASSACHUSETTS

Attleboro: Sillman's Shoes
Belmont Center: Harold's Shoes
Boston: R. H. Stearns Co.
Brookline: Lanoue Bros.
Chestnut Hill: R. H. Stearns Co.
Chicopee: Paul's Shoe Center
Fitchburg: W. C. Goodwin Co.
Gardner: Goodnow Pearson Inc.
Greenfield: Mathieu's Shoes
Holyoke: Ed Moriarty's Shoes
Lawrence: Jerome's Bootery
Lowell: McQuade's
Newburyport: Traister's Shoes
N. Adams: Martin's Shoes
Palmer: Mathieu's Shoes
Salem: A. N. Lally Co.
Southbridge: Mathieu's Shoes
Springfield: Albert Steiger Co.
Springfield: Manning Armstrong
Taunton: John Bright Shoe Store
W. Newton: Barron's of W. Newton
Westfield: Ed Moriarty's Shoes
Wellesley: Talcott's
Woburn: Bond Shoes

MICHIGAN

Ann Arbor: Willard's Footwear
Battle Creek: L. W. Robinson Co.
Bay City: W. R. Knepp Co.
Benton Harbor: Rowley's Shoes
Dearborn: King's Boot Shop
Detroit: Winkelman Bros.
Detroit: Demery's
Escanaba: Robert's Shoes
Flint: Smith Bridgman Co.
Grosse Pointe: Peter Pan Shop
Jackson: Fields
Lansing: J. W. Knapp Co.
Niles: Family Shoe Store
Owosso: D. M. Christian Co.
Port Huron: Peter Johnson Co.
Royal Oak: King's Boot Shop
Saginaw: Wm. C. Wiechmann Co.

MINNESOTA

Hibbing: Feldman's
Knollwood: Powers Co.
Mankato: Wood & Sterling
Minneapolis: Powers Co.
New Ulm: Eichten's
Red Wing: Hughes Shoes
Rochester: Richmond's Bootery
Virginia: Ketola's
Winona: Choates Dept. Store

MISSISSIPPI

Biloxi: W. V. Joyce Co.
Clarksdale: JoAnn Shop
Columbia: Poole's Shoes
Columbus: Ruth's
Greenville: Nelms & Blum
Greenwood: Goldberg's
Hattiesburg: Toxey's
Jackson: Kennington's
Laurel: William's
McComb: Hollywood Shop
Meridian: Vanity Boot Shop
Philadelphia: Dee's Dept. Store
Tupelo: ReNals Ladies Shop
Vicksburg: Frank's Boot Shop

MISSOURI

Cape Girardeau: Zwick's Shoe Store
Chillicothe: Walker's Boot Shoppe
Columbia: Miller's Shoes
Jefferson City: Schell & Ward
Jennings: Famous-Barr Co.
Joplin: Boyington's Shoes
Kansas City: Robinson's (all stores)
Marshall: Hackler's Shoes
Moberly: Hackler's Shoes
Raytown: Robinson's
Sedalia: John's Shoes
Springfield: Levy Wolf
St. Joseph: Townsend & Wall
St. Louis: Famous-Barr Co. (all stores)

MONTEANA

Bozeman: Staudaheer Shoe Store
Great Falls: The Paris

NEBRASKA

Grand Island: Kernan Shoe Co.
Hastings: Kernan Shoe Co.
Lincoln: Gold & Co.
Norfolk: Norfolk Shoe Co.

Omaha: Nebraska Clothing Co.
Scottsbluff: B & G Booterie

NEW HAMPSHIRE

Concord: Brown's Shoes
Dover: Carberry's
Keene: Footwear Center
Manchester: McQuade's
Nashua: Lampron's Shoe Store

NEW JERSEY

Bergen Mall: Law Inc.
Bernardsville: O. K. Shoe Store
Hackensack: Arnold Constable
Hackensack: Law Inc.
Jersey City: Danny Mack
Lakewood: Central Shoe Store
New Brunswick: Arnold Constable
Passaic: Steckler's Footwear
Perth Amboy: Allyn's
Plainfield: Van Arsdale
Red Bank: Footcraft
Trenton: Arnold Constable
Trenton: Lido Shoe Store
Union City: Star Shoe Store
West New York: Dubarry Shoes
Westwood: Martin's

NEW MEXICO

Albuquerque: Given Bros.
Hobbs: Given Bros.

NEW YORK

Albany: Muhlfelder's
Albany: M. Solomon
Auburn: Nolan's
Binghamton: Liberty Shoe Store
Brooklyn: Eppy's
Brooklyn: Irving's
Brooklyn: Martin's Dept. Store
Brooklyn: Waldorf Shoes
Buffalo: Wm. Hengerer Co.
Cedarhurst: Paulsons
Cortland: Bowker Shoe Store
Elmira: Rosenbaum's
Flushing: Dorber Shoes
Garden City: Martin's Dept. Store
Gloversville: Martin & Naylor
Great South Bay: Martin's Dept. Store
Hempstead: Arnold Constable
Herkimer: H. A. Munger
Hornell: Siegals Cameo Shop
Huntington: Snappy Shoe Store
Ithaca: William's Shoes
Levittown: Shoe Nuf Shoes
Manhasset: Arnold Constable
New Rochelle: Arnold Constable
New Rochelle: French Boot Shop
New York: Arnold Constable
Oneonta: Zim's
Poughkeepsie: M. W. Friedman Shoes
Rochester: B. Forman Co.
Schenectady: Avery's
Syracuse: Addis Co.
Syracuse: Park Brannock
Troy: Muhlfelder's
Utica: Walk Over Shoe Store
Watertown: Grapotte's
Yonkers: Meyerson Kornbluh

NORTH CAROLINA

Ashokle: Fashion Shoe Store
Burlington: Goldman's
Charlotte: Belk's
Concord: Lowery's
Elizabeth City: Russell-Holmes
Fayetteville: Miss Vogue
Forest City: Young's
Gastonia: Jay Williams
Hendersonville: Holly Swofford
Hickory: Meachum's Shoes
Jacksonville: The Bootery
Lenoir: The Gold Shop
Marion: Young's
Morganton: Katz Dept. Store
New Bern: The Bootery
Raleigh: Adler's Slipper Shop
Salisbury: Phil's Shoe Store
Sanford: Rambo's
Shelby: W. H. Hudson Co.
Wilmington: Cinderella Booterie
Wilson: Flowers Shoe Store
Winston Salem: Belcher's

NORTH DAKOTA

Bismarck: The Shoe Mart
Dickinson: Looney Mercantile Co.
Fargo: Hall-Allen
Fargo: R & G Bootery
Grand Forks: Rand Shoe Co.

OHIO

Akron: M. O'Neil Co.
Ashtabula: Richardson Shoes
Cincinnati: John Shillito
Cleveland: May Co.
Columbus: Russell's Inc.
Dayton: The Rike Kumler Co.
Dayton: J. B. Roderer Shoe Store
E. Liverpool: Allen's Shoe Store
Findlay: Kuebler-Burger Shoe Store
Hamilton: Leonard's
Middletown: J. B. Roderer Shoe Store
Newark: McDonnell's Shoes
Springfield: Brown's Booterie
Steubenville: Major's
Toledo: Tiedtke's
Wooster: Amster's Shoe Store
Youngstown: Lustig's (all stores)
Zanesville: McHenry's

OKLAHOMA

Duncan: Rich's Boot Shop
Lawton: Scott's
Norman: The Webb
Oklahoma City: J. A. Brown Co.
Ponca City: Andersen's Shoes
Tulsa: Brown-Dunkin Co.

OREGON

Astoria: Leon's Oregon Ltd.
Coos Bay: The Hub
Eugene: Bon Marche
Medford: Leon's
Pendleton: C. C. Anderson
Portland: Nordstrom's
Portland: Olds & King
Salem: Marilyn's Shoes

PENNSYLVANIA

Allentown: Farr's Inc.
Beaver Falls: Taylor Shoes
Bethlehem: Farr's Inc.
Bridgeton: Popkin's
Bristol: Popkin's
Burlington: Popkin's
Butler: Miller's Shoes
Chester: Roger's
Clearfield: Heydrick Shugarts
Donora: Artuso Shoe Store
Easton: Seigal's
Greensburg: Royer's
Harrisburg: Bowman's Dept. Store
Hazelton: Young's

Hershey: Hershey Dept. Store
Indiana: Ash Shoe Co.
Johnstown: Kline's
Lansford: Bright's
Lehighton: Bright's
Lemoine: Bowman's Dept. Store
Levittown: Yard's
Lewistown: Glick Shoes
Meadville: Crawford Store
Mt. Holly: Popkin's
New Kensington: Bob Miller Shoes
Oil City: Brody's Store
Philadelphia: Daisimer's
Philadelphia: Strawbridge & Clothier
Phillipsburg: Shugart's Shoes
Pittsburgh: Kaufmann's
Pittsburgh: Sherman Boot Shop
Pottstown: Royal Shoe Store
Pottsville: Raring's
Reading: Farr's Inc.
Scranton: Lewis & Reilly Inc.
Sharon: John Royer's Shoe Store
Sunbury: Bowman's Dept. Store
Uniontown: Freeman's Shoes
Upper Darby: Helen Caro
Upper Darby: Cousin's
Vandergrift: Ash Shoe Co.
Washington: Major's
Wilkes Barre: Walter's Shoe Store
Williamsport: Glick Shoes
York: P. Wiest's Sons

RHODE ISLAND

Cranston: Park Shoe Store
E. Greenwich: Caluori's Shoes
Pawtucket: Staffo's
Providence: The Shepard Co.
Warwick: Park Shoe Store
Woonsocket: Lamson & Hubbard

SOUTH CAROLINA

Charleston: The Globe Shoe Co.
Columbia: Henry Averill's
Florence: Samra's
Greenville: Ivey's of Greenville
Greenwood: Bowling's Bootery
Hartsville: Rambo's
Laurens: The Bootery
Newberry: Anderson's
Rock Hill: Craft Shoes
Spartanburg: Wright-Scruggs

SOUTH DAKOTA

Aberdeen: Webb Shoe Co.
Huron: Potter Shoe Co.
Mitchell: Feinstein's
Yankton: Bob's Shoes

TENNESSEE

Bristol: Van Dervort's
Chattanooga: Miller Bros.
Clarksville: Dollar Bros.
Columbia: Cooper's Shoe Store
Dyersburg: Schlesinger's
Jackson: Wahl's Slipper Shop
Knoxville: Miller's Inc.
Memphis: Goldsmith's
Oak Ridge: Kramer-Sturm

TEXAS

Amarillo: Regent's
Arlington: The Fair
Austin: Dacy's
Beaumont: The White House
Bryan: Lewis Shoe Store
Corpus Christi: Bill's Shoe Box
Corsicana: Big 4 Shoe Store
Dallas: A. Harris & Co.
El Paso: Given Bros. (all stores)
Fort Worth: The Fair
Galveston: Clark's Shoes
Grand Prairie: Watson Bros.
Groves: Dryden's
Houston: Craig's
Lubbock: Cobb's Dept. Store
McAllen: Puryear's
Odessa: Given Bros.
San Angelo: Cox-Rushing-Greer
San Antonio: Chism's Shoes
San Antonio: Frank Bros.
Texarkana: Dillard's Dept. Store
Tyler: Mayer & Schmidt Dept. Store
Waco: Lewis Shoe Store

UTAH

Brigham City: Block's
Ogden: Bon Marche

VERMONT

Burlington: Abernathy's
Rutland: Ross Huntress

VIRGINIA

Arlington: Joseph DeYoung Co., Inc.
Arlington: S. Kann Sons
Charlottesville: Miller-Rhoads
Charlottesville: H & M Shoes
Danville: Marion's Smart Wear
Franklin: Russell & Holmes
Lynchburg: Miller-Rhoads
Martinsville: Norman's
Norfolk: Russell & Holmes
Petersburg: Standard James
Portsmouth: Russell & Holmes
Richmond: Miller & Rhoads
Richmond: Russell & Holmes
Roanoke: Miller-Rhoads
Roanoke: Sidney's
Staunton: Snyder's Jewel Box
Suffolk: Russell & Holmes
Virginia Beach: Russell & Holmes

WASHINGTON

Bellingham: Bon Marche
Bellevue: Nordstrom's
Everett: Bon Marche
Longview: Bon Marche
Pendleton: C. C. Anderson
Richland: C. C. Anderson
Seattle: Bon Marche
Seattle: Nordstrom's
Spokane: Bon Marche
Spokane: Hill's
Tacoma: Bon Marche
Tacoma: Rhodes
Walla Walla: Bon Marche

WEST VIRGINIA

Beckley: H & M Shoes
Bluefield: H & M Shoes
Charleston: Diamond Store
Parkersburg: McHenry's
Princeton: H & M Shoes
Welch: H & M Shoes

WISCONSIN

Appleton: Jack Stewart Shoes
Beloit: E. L. Chester Co.
Green Bay: Jaxon's
LaCrosse: E. R. Barron Co.
Madison: Manchester's
Milwaukee: The Boston Store
Oshkosh: Newman's



Now! The shimmering shoe by Fiancées

A jewel of a fashion...this elegant, new glacé kid seemingly shimmered with pearl! The colors? Exquisite! *Concha*: slim, banded pump with high heel...in Marble Pearl, Blue Pearl, Copper Pearl, Ocean Grey Pearl or Black Pearl. *Perla*: Vinyl and leather strip sandal with newly shaped

sling, stiletto heel...in Black Patent Leather, Copper Pearl, Blue Pearl, Ocean Grey Pearl or Marble Pearl. Available at fine stores listed on opposite page, or write Fiancées, Clark Shoe Company, Auburn, Maine. (*Fiancées* are only \$12.95 and \$13.95. Slightly higher west of Denver.)



Magic!

The New Mirror Lipstick

Reflect a moment! Suddenly, you see your lips reflected life size in a rolling mirror that is pure magic! This is the beauty and the essence of Elizabeth Arden's new lipstick case with the flexible reflector mirror. Just a right turn of your finger and the mirror appears from the fluted case. Apply the lasting radiance of the creamy lipstick in Elizabeth Arden's own spirited colors. There is nothing like it in the world. See it now . . . use it forever.

Mirror Lipstick, jeweled, in platinum color case, 5.00 plus tax / Mirror Lipstick, in gold color case, 3.50 plus tax

Elizabeth Arden



• PRICES SLIGHTLY HIGHER IN THE WEST

for the girl who is all girl... *Cinderella* dresses

FROM THE SHIRLEY TEMPLE HOLIDAY COLLECTION... the dress that is all sweetness. An eyelet embroidered pinafore frosting a holly red cotton. Sizes 3 to 6x, about \$9.* At these smart stores: *Best & Co.*, Fifth Avenue and branches; *John Wanamaker*, Philadelphia; *Hecht Co.*, Washington, D. C.; *Himelhochs*, Detroit; *Carson, Pirie Scott*, Chicago; *G. Fox*, Hartford; or write *Rosenau Brothers, Inc.*, Fox Street and Roberts Avenue, Philadelphia, Pa.

the intrigue of being a girl...

...all the more intriguing when you wear Talbott's Givenchy-inspired costume-makers: the low-belt Taralan™ cardigan (it's machine-washable Orlon®) ...the dyed-to-match wool flannel skirt (with follow-through detailing). Both in Seashell (as shown) and other fashion colors. Sweater, 34-40, about \$11.00. Skirt, 8-18, about \$12.00. At fine stores everywhere. Slightly higher west of the Rockies. Talbott, Inc., 1407 Broadway, New York 18, N. Y.



Talbott

*DuPont's Acrylic Fiber

Givenchy-inspired sweaters and co-ordinated skirts



BEAUTIFUL BRACELETS IN THE GOLDEN MANNER - FROM THE WRIST DOWN: RUFFLEER \$10, ARABESQUE \$15, GOLDEN NUGGET \$7.50, BEAUVAIS \$15, FLAMENCO \$10, ELISE \$7.50, DAMASQUE \$7.50. EARRING ARABESQUE \$10. PLUS TAX.

The arm of fashion by... **Monet**

MASTER JEWELER
AT FINE STORES

Heavenly...the star kissed hair colours of
L'ORÉAL® OF PARIS
 ...found only in the finest beauty salons



It's an internationally well-known secret that only L'Oreal of Paris colours the hair to heavenly perfection. Once you see the results you'll know why the smartest women in the world base their beauty on this name of fame. Just go to any fine salon ...and have their colourist show you how truly *you* a hair colour can be... always lustrous, glowing, long-lasting...always the youngest look alive. L'Oreal is your assurance of the ultimate in "haute coiffure." Want a radiant new pastel? A deep, darkling tint? A shade that is exclusively yours? Make it a change for the *best*...ask your beautician for L'Oreal!

MORE BEAUTICIANS IN MORE THAN 44 COUNTRIES USE MORE L'OREAL OF PARIS HAIR COLOURS THAN ALL OTHER PRODUCTS COMBINED.
 ALSO AVAILABLE IN CANADA © 1959 COSMAIR INC., Clark, N. J.

GIVE A GRUEN...THE PRECISION® WATCH...SINCE 1874

THE WATCH THAT TELLS SO MUCH MORE THAN TIME!



GAIETY...Dainty style aglow with 2 sparkling diamonds. White or natural gold color. \$39.75
Each Royal Gems by Gruen is presented in this luxurious gift case.

NEW *Royal Gems* SERIES...for the love of your life!

No matter what the occasion—birthday, graduation, engagement, wedding, Christmas, your Gruen demonstrates your devotion in the loveliest way imaginable. Gruen Royal Gems are truly Swiss masterpieces of Precision®...watchmaking art at its highest, the jeweler's craft at its most exquisite. It will come as a surprise, perhaps, that a new Gruen Royal Gems can be had for as little as \$39.75. Others, depending upon design and diamond complex, range up to \$2500. Your authorized Gruen jeweler will be pleased to show you the entire range of Royal Gems and the Executive Series for men.

Give a Gruen, the quality watch that tells so much more than time.

Fine Gruen Americana watches begin at an amazing \$19.95.

the richest cottons in town



The fabric: Fuller's spiffy, sporty SAILTONE® in a stripe that means it. The Bikini and its topper in sun gold, coral reef, kelp brown, lagoon blue and midnight black by Cole of California. Sizes 8-16. Bikini, \$12.95, top \$10.95. At B. Altman & Co., New York; Woodward & Lothrop, Washington, D.C.; Bullock's-Wilshire, Los Angeles. FULLER FABRICS, division of J. P. Stevens & Co. Inc., 1460 Broadway, N. Y. 36.

ENTERTAINING IDEA...

A Splash of Bourbon



What puts the zing in the holidays? The delightful, delicious ways you can entertain with Bourbon . . . Bourbon, father of the cocktail, gladdens any mixed drink. Now fashion borrows this perfect drink for its beautiful color. Here, and on the following pages, many exciting ways to wear the new Bourbon beiges, ambers and browns through the holidays and late-days

south . . . in dresses by **JERRY PARNIS**, handbags by **INGBER** and glittering jewelry by **ALBERT WEISS**. All to be found in fine stores across the country.




THE BOURBON INSTITUTE
dedicated to bringing world-wide recognition to
a great American tradition

SPONSORED BY SCHENLEY INDUSTRIES, INC., AS ITS CONTRIBUTION TO ALL WHO PRODUCE AND SELL FINE AMERICAN BOURBON WHISKEY



A Splash of Bourbon in Fashion

by Jerry Parnis



Pouring into fashion now . . . the beautiful bourbon browns and the beautiful things Jerry Parnis has done with them. It's the prettiest party colour of the season, the glowiest colour heading south. Shown here are three elegant little-evening looks with a taste for bourbon browns. *Left*, a silk surah print, bourbon brown against a white background, white shoulders, about \$70. *Centre*: cotton chiffon breezing beautifully into full-blown sleeves and a billowy skirt, about \$70. *Right*: a silk print with marvelous shirred sleeves, an alluring neckline, about \$70.

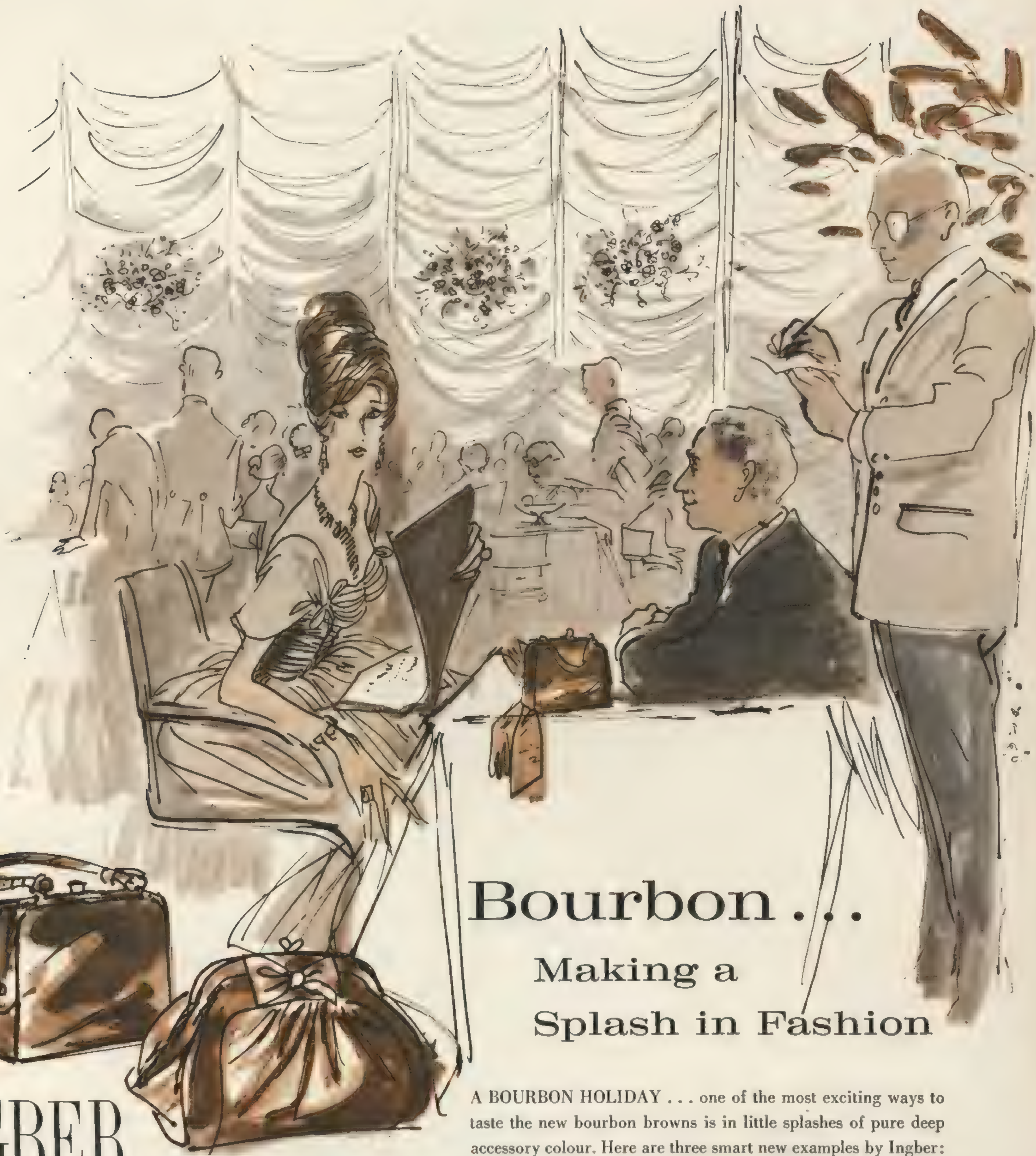
The silk linen dress on the opening page of this section is about \$80. The silk chiffon print on the closing page is about \$100. All dresses have a Siri lining. Fabric by Michel Edition Ltd. Ingber's vanity handbag in striped tones of the bourbon browns, about \$8.

Albert Weiss Bourbon coloured jewels. *Left*, about \$6 to \$20. *Centre*, aurora borealis, about \$4 to \$6. *Right*, bourbon tones and irissé stones, \$10 to \$20. Plus tax.

**Jerry
Parnis**

498 7th Avenue, New York

All the Jerry Parnis fashions on these pages may be found at Lord & Taylor, Davison-Paxon, The May Co., Halle Bros., Stix, Baer & Fuller, Roos-Atkins and at the fine stores listed on page 180.

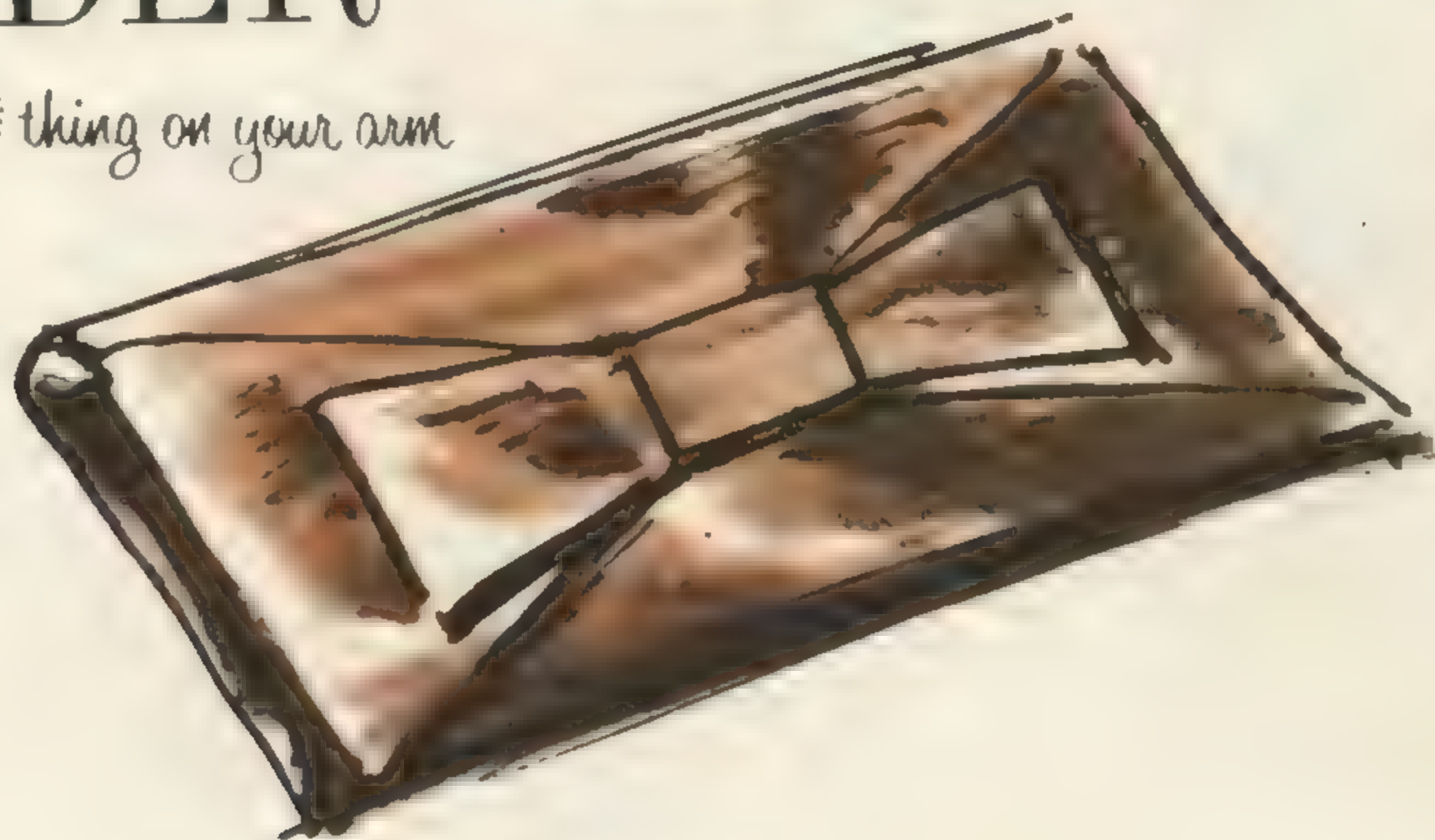


Bourbon...

Making a Splash in Fashion

INGBER

the *best* thing on your arm



A BOURBON HOLIDAY . . . one of the most exciting ways to taste the new bourbon browns is in little splashes of pure deep accessory colour. Here are three smart new examples by Ingber: Satin satchel, about \$11. Satin and chiffon clutch with a disappearing chain, about \$8. Bowed satin envelope, about \$11. All in bourbon beige or bourbon brown.

Jerry Parnis' delicious pale cotton chiffon, about \$70.

Available in leading stores across the country.

Ingber Inc., • Philadelphia • New York • Los Angeles • 

TM REG



Bourbon on Ice

...a dazzling new look in jewelry by Albert Weiss. Hand-set Austrian stones alive with the bourbon topaz, amber and brown tones . . . and shimmering irissé. Accenting the glitter, a golden Florentine finish. Necklace, \$15. Bracelet, \$12.50. Pin, \$7.50. Contour earrings, \$5 pair. Prices plus tax.

Jerry Parnis silk linen dress and jacket, about \$100.

Jewelry on opposite page: glittering rhinestone baguettes. Necklace, about \$40. Bracelet, about \$7.50. Earrings, about \$10. Available in leading stores across the country.



JEWELS BY

Albert Weiss

15 West 37th Street, New York 18



A Splash of Bourbon Tastes Best ... it's always a pleasure

Ingredients of a perfect party . . . good company, good conversation and good Bourbon . . . I. W. Harper, of course, Kentucky's original and genuine prized Bourbon. Every well-stocked home has I. W. Harper Bourbon and the many mixers that it gladdens. And now this delicious drink becomes a delicious way to dress. Savour the beautiful new Bourbon browns on these pages . . . shown, a **JERRY PARNIS** silk chiffon print with the look of Bourbon viewed through an ice cube, misted and icy cool.



I.W. HARPER



THE GOLD MEDAL BOURBON

DISTILLED AND BOTTLED BY THE I. W. HARPER DISTILLING CO., LOUISVILLE, KY., IN 86 PROOF AND 100 PROOF BOTTLED IN BOND

THE TIMELESS APPEAL OF GABARDINE
IN A NEW SHAPE-KEEPING BLEND OF
DACRON[®]
POLYESTER FIBER
AND WORSTED



CARICOLETTE'S interpretation of the longer-jacket suit news—quiet but infinitely wearable in the timeless elegance of a newly blended gabardine. "Dacron"* polyester fiber (blended with 45% worsted) adds a new dimension of charm to this classic fabric. It stays shapely,

smooth, fastidious—as only "Dacron" can make it. In navy, black, gray. Sizes 10-18. About \$70. At Titcher-Goettinger Co., Dallas; The J. L. Hudson Co., Detroit; Bonwit Teller, all stores; Charles F. Berg, Inc., Portland; Stix, Baer & Fuller, St. Louis, and other fine stores.

En., THE DU PONT SHOW WITH JUNE ALLYSON Monday nights—10:30 E. S. T.—CBS-TV

*"A DACRON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS POLYESTER FIBER. USE IT IN MARKET FIBERS, GLOVES, NE. MAKE THE FABRIC OR FASHION SHOWN HERE.

HAT BY JOHN FREDERICKS. GLOVES OF DU PONT NYLON BY SHALIMAR.



BETTER THINGS FOR BETTER LIVING...THROUGH CHEMISTRY



SILKEN

Wembley Here are ties a Wembley man reaches for again and again . . . luxurious silk, tailored to make a perfect knot . . . each with Wembley's Color Guide that takes the guessing out of dressing . . . assures a man of correct match with suits. Every woman knows this is the way neckties become favorites.

\$2.50



Other Wembley Ties to \$5.00 at your Favorite Store.

SOFTNESS

Wembley
NECKWEAR



Photography: Jacques Simson

GIVE HER the
fashion fountain pen
that writes
like a dream

...refills like her lipstick!



- 1 • "Tweed" pen, \$10
- 2 • "Brocade" pen, \$15
- 3 • "Paisley" pen in periwinkle blue, jet black or ivory, \$10
- 4 • Matching "Paisley" pencil, \$4.95
- 5 • "Damask" pen, \$35
- 6 • "Tulle" pen in mandarin red, jet black, ivory or gold, \$12.50
- 7 • Sheaffer's Lenox China Writing Set, "The Sea Shell" with golden moire pen, \$25

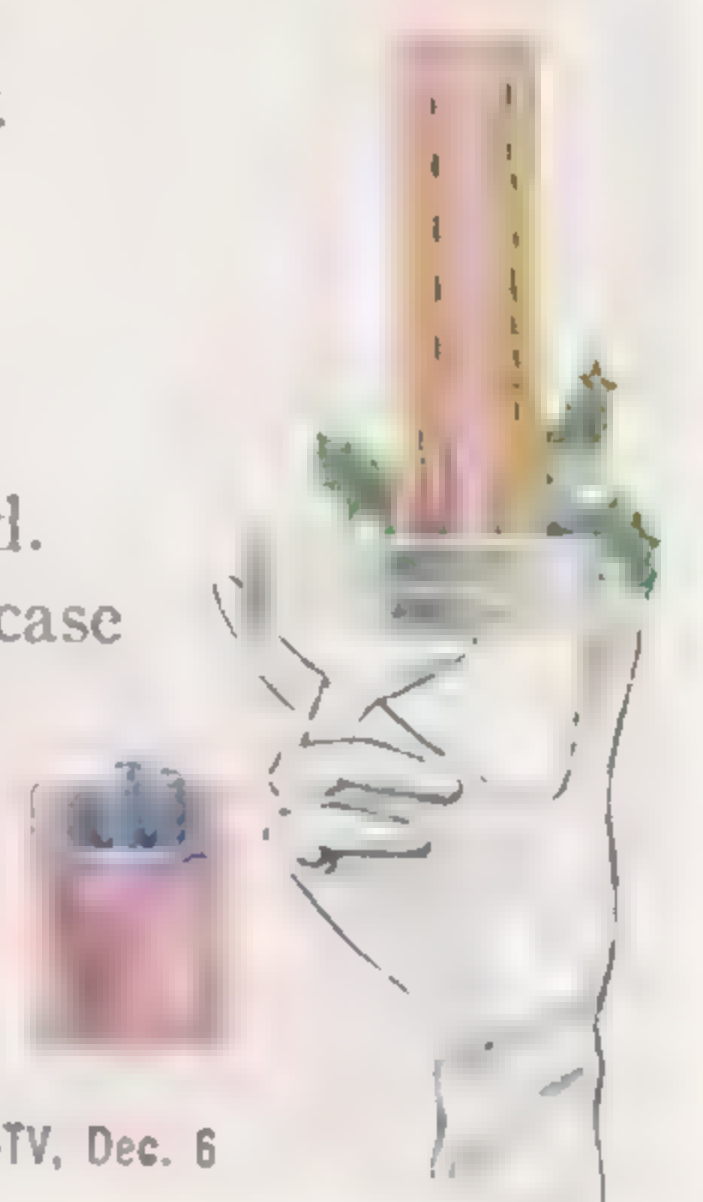
Fills neatly with drop-in cartridges of *Scrip* writing fluid! Writes vividly in eight dramatic colors from peacock blue to bold jet black!

Pick her Christmas treasure from the fabulous *Lady Sheaffer Collection* at the fine store in your neighborhood. Holiday gift-boxed with smart purse case and matching *Scrip* cartridge pouch.

Lady Sheaffer

'SKRIPSERT' FOUNTAIN PENS
MATCHING 'FINELINE' PENCILS

A superb writing instrument...fashioned by **SHEAFFER'S**





Travilla...



FOR THE
NAME OF THE STORE
FEATURING TRAVILLA
SILK LINEN DOTS
TURN TO PAGE
181

Quality at your feet...



A shadow of silk
under mesh

A dramatic holiday pump that
you can wear right through spring.
Cool black chiffonette with pure
silk broadcloth. Tapered toe
and high or medium heel.
*If activity is your kind of living,
Air Step is your kind of shoe.*



Air Step®

Shoe illustrated, 12.99
Other styles, 8.99 to 14.99
Matching handbag available
HIGHER DENVER WEST
and CANADA

Air Step Division, Brown Shoe Company, St. Louis. Also manufactured in Canada by Scott Shoe Company, Ltd., Galt, Ontario

In your area these stores
have this new Air Step shoe

NEW JERSEY (Continued)

ELIZABETH Kolber-Sladkus
HACKENSACK B & H Shoes
HADDONFIELD Ricci's
HOBOKEN Adams Bootery
NEWARK Kresge-Newark
NEW BRUNSWICK Niederman's Shoes
PASSAIC Lark's
PATERSON Quackenbush
PERTH AMBOY Kolber-Sladkus
PLAINFIELD Slobodien Shoes
PRINCETON Vogue Shoe Shop
SUMMIT Hult's
TRENTON Kresge-Newark
Mayer's Bilt-Rite
Yards

NEW YORK

ALBANY Corbats Boot Shop
AMSTERDAM Whitney's
BATAVIA Lumart Shoe Store
BINGHAMTON Thomas & Dwyer
BUFFALO Read's Distinctive Footwear
Adam, Meldrum & Anderson
Eastwoods
Johnson's Amherst Bootery
CANANDAIGUA Shaddock's
COOPERSTOWN Van's Shoe Shop
CORNING J. L. Clark
CORTLAND Olds & Fulmer
ELMIRA S. F. Iszard Co.
GENEVA Troll's
GLEN FALLS Van the Shoeman
ITHACA Van's Shoes
JACKSON HEIGHTS Malben Shoes
JAMESTOWN Pollock's
KINGSTON The Brownbilt Store
NEWBURGH Rows
NEW ROCHELLE Fogarty's Shoe Store
NEW YORK French Boot Shop
Footsaver Shoes
Pollock's
Selby Shoes
Town Shoes (Stetson Shop) 5th Avenue
NORWICH Urtwin's
OGDENSBURG Milia's Shoe Store
PEEKSKILL Pisani Brothers
ROCHESTER Culver Shoes, Inc.
Eastwoods
SCHENECTADY E. W. Edwards & Son
SENECA FALLS Wallace's
SIDNEY Coo & Rutz
SYRACUSE The Smart Bootery
E. W. Edwards & Son
Park Brannock
Sidney Miller Shoes
WATERTOWN

NORTH CAROLINA

JACKSONVILLE Jenkins and Strawn
SANFORD The Bootery
WILMINGTON Su Ann Shoe Store

PENNSYLVANIA

ALBUQUERQUE Jackson's Shoe Store
ALLENTOWN Wetherhold & Metzger Uptown Shoes
AMBRIDGE Jackson's Shoe Store
ARDMORE Ettinger's Shoe Store
Strawbridge and Clothier
BADEN Jackson's Shoe Store
BEAVER FALLS Jackson's Shoe Store
BERWICK Sharping's Shoe Store
BETHLEHEM Orr's Dept. Store
BLOOMSBURG Sharping's Shoe Store
BRADDOCK Kramer's Shoe Store
BUTLER Goodman Bootery
CANNONSBURG Teeks Fine Shoes
CARNEGIE Jackson's Shoe Store
CHAMBERSBURG Zinamon Bootery
CHARLOTTE Frayer's Shoe Store
Miller's Fashion
Union Shoe Store
Rodger's
Crooks' Shoes
CLARION Jackson's Shoe Store
CORAOPOLIS Wright's Shoe Store
CONNELLVILLE Darby Shoe Store
DARBY Boston Shoe Store
DONORA Don Sands Shoe Store
DOYLESTOWN Karen's Shoe Store
DUQUESNE Orr's Dept. Store
EASTON Sigal's
ELLWOOD CITY Jackson's Shoe Store
GETTYSBURG The Shoe Box
GLASSPORT Miller's Shoe Store
GREENSBURG Kamp's Shoe Store
HARRISBURG Cantor's
HATBORO Santerian's Dept. Store
HOLLIDAYSBURG Lasser's Shoe Store
HOMESTEAD Gold's Shoe Store
IRWIN Jackson's Shoe Store
JEANETTE Karl's Shoe Store
JENKINTOWN Fel-Mode Shoe Store
Strawbridge and Clothier
JOHNSTOWN Klines
KITTANNING Kamp's Shoe Store
LANCASTER Arrow Shoe Store
LATROBE Kamp's Shoe Store
LEBANON M. Bratton Quality Shoe Store
McKEESPORT Richard's Shoe Store
MEADVILLE Boyersmith's Shoe Store
MORRISVILLE Sweet's Shoe Store
MT. LEBANON Folino's Shoe Store
MT. PLEASANT Alex A. Ghanous
NEW CASTLE New Castle Dry Goods
Teeks Fine Shoes
Block's Dept. Store
NORRISTOWN Broekton Shoe Store
WELKER & Maxwell Co.
PAOLI Marwyn's Shoe Store
PHILADELPHIA C. A. Rowell
Fel-Style Shoe Store
Foot Step Shoes
Towns Shoes, Inc.
Kaufmann's
PITTSBURGH Kirby's Shoe Store (North Hills Village)
POTTSTOWN Paul's Bootery
POTTSVILLE Ben Gittleman Quality Footwear
READING C. K. Whitner & Co.
Jack Gerber's Fine Shoes
Globe Store
SHARON The Sharon Store
SOMERSET Kamp's Shoe Store
SUNBURY Koval's Bootery
TURTLE CREEK Karen's Shoe Store
UNIONTOWN Freeman's Shoes
WASHINGTON Teeks Fine Shoes
The Caldwell Store
Mosteller's
WEST CHESTER
WILKES-BARRE Fowler, Dick & Walker (The Boston Store)
YORK Hammond's Shoe Store
The Bon Ton Dept. Store

RHODE ISLAND

PAWTUCKET David Harley (The Boston Store)
PROVIDENCE Outlet Company

SOUTH CAROLINA

ANDERSON Gene Anderson

VIRGINIA

HAMPTON The Shoe Box
SHIRLINGTON Lansburgh's

WEST VIRGINIA

CHARLESTON Coyle-Richardson
HUNTINGTON Anderson-Newcomb
PARKERSBURG Smith Shoe Store
WEIRTON Blynn's Shoe Store

CONNECTICUT

ANSONIA Marvin's Shoes
EAST HARTFORD Joel's Shoes
HARTFORD Albert Steiger, Inc.
MANCHESTER Gustafson's Shoes
MERIDEN Manning & Conwell
MIDDLETOWN J. Poliner & Sons
NEW BRITAIN Manning-Armstrong
Raphael's Dept. Store
NEW HAVEN Edward Malley Co.
Gordon's Shoes
NEW LONDON Savard Bros.
PUTNAM Alexander's Shoes
STAMFORD Mayfair Shoe Shop
TORRINGTON Howard's
WALLINGFORD Sprafke's Shoe Store
WATERBURY Hertzmark's Shoe Store

DELAWARE

DOVER Ettenger's
GEORGETOWN Braun's
WILMINGTON Carl Cobin Shoes
Strawbridge & Clothier
The Bootery

DISTRICT OF COLUMBIA

WASHINGTON Lansburgh's
Town and Casual Shoes
Woodward & Lothrop, Inc. (all stores)

FLORIDA

CLEARWATER Carlton's Shoes
COCOA Belk-Lindsey (Byrd Plaza)

FLORIDA (Continued)

CORAL GABLES Belk's Dept. Store
JACKSONVILLE The Bootery
Hostetter's Shoes
Levy's
MELBOURNE Belk-Lindsey (Melbourne Shopping Center)
MIAMI Cowen's Shoes
ORLANDO Belk's Dept. Store
Belk's (Colonial Plaza)
ST. PETERSBURG Wm. Henrys (Central Plaza)
SARASOTA Montgomery-Roberts
WEST PALM BEACH Selby Shoes

GEORGIA

ATLANTA Davison's
Muse's (both stores)

MAINE

BANGOR Standard Shoe Store
PORTLAND Porteous, Mitchell & Braun
PRESQUE ISLE Thibodeau's Shoe Store, Inc.

MARYLAND

BALTIMORE Hutzler's
CAMBRIDGE LeCompte Shoes
CUMBERLAND Shinnamon's
EASTPOINT Hutzler's
LANGLEY PARK Lansburgh's
SALISBURY Hess Apparel
TOWSON Hutzler's
WESTVIEW Hutzler's

MASSACHUSETTS

ATTLEBORO Sillman's Shoe Store
BOSTON Jordan Marsh Company
FRAMINGHAM Charles Panza Shoes
Jordan Marsh Company (Shoppers' World)
HOLYOKE Moriarty Shoe Store
LAWRENCE Daniel's, Inc.
LEOMINSTER Jack's, Inc.
LOWELL Pollard's
LYNN Dalton's Shoes
MALDEN Rooks
PEABODY Jordan Marsh Company (Northshore Shopping Center)
PITTSFIELD Textile Store
SOUTHBRIDGE David Lenti
SPRINGFIELD Burnam's
Taunton Peerless Co.
WESTFIELD John Bright Shoes
WORCESTER Moriarty Shoe Store
Marcus Company

NEW HAMPSHIRE

NASHUA Lampron's Shoe Store, Inc.

NEW JERSEY

ASBURY PARK Tepper's
BLOOMFIELD Lipton's
DENVER Brennan's
EAST ORANGE Kresge-Newark



dream coat by *Barbizon*

For the prettiest christmas angels! The gently dropped yoke and softly puffed sleeves look demurely victorian caressed with important imported lace on a luxury crepe that surprisingly scorns an iron.

A lingerie treasure in snow white, bliss blue, dawn blush and festive champagne.

To cherish at any price, a steal at \$11.00. A delicious matching bed jacket too!

From our holiday collection of fine crepe avant.®

In the size you want.

At fine stores.

Join this South Seas Treasure Hunt

...for as little as \$25* a day!

Dream a stately ship, whiter than white on the cobalt Pacific... hear the indolent whisper of wind in the rigging... now feel the sudden surge of excitement as Treasure Islands rise green on the rim of the sea!

This is no dream! You can sail for treasures soon aboard Matson's all First-Class MARIPOSA or MONTEREY—completely air-conditioned and gyrofin-stabilized. You'll cruise *all* the South Seas as you reap its fairest treasure: the jewel-like beauty of "Paradise," the bountiful welcome of its handsome people—the souvenirs, photos, memories and friendships for a lifetime!

Your ship is a marvel of good living afloat: All staterooms with private bath, temperature control and hi-fi... attractive lounges, clubrooms, a theater, for gala nights at sea... sunny decks for athletes—for deck-chair loafers, too... a splendid pool and terrace!

You'll find that every meal is a masterpiece—that Matson service never sleeps... this is your kingdom for 6 golden weeks, your hotel in port after the day's treasure hunt!



You'll love your first island, Tahiti—Polynesia's "Paris in bare feet." It's a treasure tale by Stevenson, a canvas by Gauguin—an adventure to share with new cruise friends.



Your next landfall is New Zealand, famed for scenic wonder and sportsman's treasure. Game fish abound, deer hunting is the year 'round. Skiing in the mountains can add the glow of winter to tropic-tanned cheeks!



Australia, land of the Koala bear, offers a bounty of wonders—from the vast "Outback," a frontier as dramatic as our pioneering West, to modern cities such as Sydney. Shop and explore this fabulous city, and enjoy swimming and surfing at a nearby beach.



You'll enjoy tropic Fiji, where the jungle rises like a green tide at the very outskirts of the neat city. Browse the native market; shop for tortoise shell jewelry and madras cloth in Indian bazaars.



At Pago Pago you're welcomed with the same friendliness and ceremony you've encountered everywhere. Here your handsome hosts are pure Polynesian; here again the shopping treasure is plentiful.



In Hawaii "Aloha!" welcomes you to the new 50th State... "Aloha!" bids you farewell and a return one day again to Paradise. You sail homeward with a cargo of treasure—a new zest for life!

Matson's 42-day treasure hunts leave every 3 weeks—from San Francisco and Los Angeles... only with Matson can you cruise to both Pago Pago and Tahiti! Fares from \$1035 round trip. See your travel agent, or write Matson Lines, 215 Market Street, San Francisco.



**Even less! \$22 a day this Spring!*



**4 SOUTH SEAS
SPECIAL REDUCED
FARE CRUISES**

ss MONTEREY
Sailing March 30-May 15

ss MARIPOSA
Sailing April 17-June 1

Each sailing from San Francisco • Following day from Los Angeles
25% Reduction from one-way fares • Savings up to \$745 round trip

MATSON NAVIGATION COMPANY • THE OCEANIC STEAMSHIP COMPANY
OFFICES: NEW YORK • CHICAGO • DALLAS • SAN DIEGO • LOS ANGELES
SAN FRANCISCO • PORTLAND • SEATTLE • VANCOUVER, B.C. • HONOLULU



Four to glow with by **CUTEX**®

Match your mood with your polish! When tonight's *the* night and the world is a glittering promise, light up your nails with Gold Sequins—shown top left over Slightly Scarlet. The gold sparkles are equally spectacular on their own. Or be vibrantly feminine with Tahiti Orchid, top right. Flaunt the new Flaming Pearl, lower left, and light up the night with molten excitement. Or smooth on mysterious Capri Blue Pearl, lower right, and wear an air of cool sophistication. Try a different Cutex Pearl Polish every night...and thrill to a new look every time!



Cutex Pearl Polishes come in 16 luminous shades, including dramatic new Charcoal Pearl to wear with the fashionable new gray tones.



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HOT AND COLD RUNNING DOCTOR

(Continued from page 36)

the police about that dog. Not that going to them does any good—not those blasted fellows. Oh, they say they tried to catch him, but I know their ways—it's all politics with them. Police! Why, they couldn't catch a common cold!"

We missed him for three or four days after that, but finally he came flying along the beach, bent on tea.

"Hello! Say, I've been gone—down to Knife Island on an emergency call. Patient of mine had died down there and I had to do an autopsy."

"Autopsy?" we exclaimed.

"To sign the death certificate, you see. I hadn't tended the woman since last spring." He came up on our porch. "Took me all day to get there, and we were four hours late coming back. Oh, well, what can you expect? These people simply don't know the first thing about boats."

He lofted the binoculars moodily. "I really need an airplane." The glasses fell back. "Say! I could pop up to Canada, take a few brush-up lessons, get me one of those light aircraft, and then fly the world! I might even drop back here for a visit. By Harry, the natives would go for that—they'd go overboard in lumps!"

"But what about your boat?"

"Why be a tortoise when you could be a hare? Planes are the thing nowadays. Used to take them all the time when I was with the Eskimos." We must have stared. "You mean I haven't told you? Why, I spent six years with Eskimos, all bundled up in furs, racing around Alaska. Gad, they were wonderful people—loved them all, every one. Not like these people—always busy, always doing something. Had to, to keep warm." He cantered a few paces. "Well, I'm off to tea—time to put the trotters in the trough."

Yards later he yelled, "What do you think of the plane?"

"Fine." Phil shouted.

"Say, I'm going to draft me a letter to somebody..."

Dining at the hotel one evening, we found only the Doctor and one temporary guest, a short, militant German professor who had retired to cruise the world.

Our three tables faced each

other and made conversation nearly imperative. The Professor began it with a story of his years in China, concluding with some remarks on the Chinese language. "I haff discovered—yess!—zere iss a remarkable resemblance between—ze Chinese and ze American Indian speech."

Doc had been fidgeting through his soup but now turned on the speaker, keenly alert. "Now that supports a little theory of mine about the Eskimo Indians. I learned the tongue pretty well when I was with them, but it's the damndest thing, you see, because it's all made up by adding syllables on to each other. The word for 'to go,' for instance, is..." He made a sound just distinguishable from that of eating soup. "And then if they want to say 'to go in one direction,' why, they simply add another syllable..." another sip "and if it's 'to go in one direction by oneself,' why then they say..."

The Professor burst in on him. "But ze Indian, you zee—Hopi iss—yess—a little bit—but mostly—a Hopi would zay..." He illustrated with sounds from the main course.

"...and then they can say 'to go a short way in one direction by oneself,' which means adding 'oo-ee-luk' to what you've already got, and gives you..."

"But no, no! Hopi—ze Hopi, you zee, goes exactly as in Chinese—and ze Chinese goes..."

Doc abruptly stopped building his word. "Do you mean to tell me the Eskimos were speaking Chinese?"

The Professor stared. Silently, in one direction and by himself, he went looking for the start of all this. Finally he remarked that he'd once seen an old Chinaman and an old Hopi communicate perfectly, each using his own language.

"Oo-ee-luk-ah-leek-oh-noo-ee," said the Doctor.

"Eh?" said the Professor.

"Eskimo. Should have thought you'd get that right away."

"But...but...I speak only a little bit Chinese..."

"Well, there you are!" cried the Doc. "No wonder we aren't getting anywhere." He snapped out last week's newspaper, grinned and retired.

The language barrier held
(Continued on page 82)



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HOT AND COLD RUNNING DOCTOR

(Continued from page 80)

up for days, but did not keep the two men from monologuing each other constantly.

One afternoon they were hard at it in the verandah swing, with two new guests acting as buffers. When Phil and I came across the lawn, Doc ran to meet us, his arms flailing and the tongues of his sneakers awash.

"Say, I've solved the problem once and for all!"

"The Chinese?" said Phil.

"Good heavens, man, how would I get to China?"

Phil retreated a bit. "Well, your plane..."

"Can you give me one good reason why I should fly to China? No! You can't!" He yanked us under a cashew tree and lowered his voice. "I'm going to Germany to get me a boat. See those two boys there on the porch? Well, they've just sailed the Atlantic—and what's their secret? Steel! By the saints, a steel boat! I mean to say, it's the very thing, don't you see? And they've given me the address of the place in Germany that makes them, so I figure to head right over when my time's up here."

He inched closer and dug Phil in the ribs. "Say, you know that Professor can talk a blue streak in German?"

The next day he approached our cottage slowly. "Oh, my," he said, ascending the steps as though each sneaker were made of lead. "Mmmmm." For several minutes he challenged our landscape through the binoculars.

"Well, I've had a letter today from the aunt, and she really gives me what-for. Oh, I mean to tell you, she wants me home to stay, and she wants it pretty bloody badly. Which pretty neatly cuts up all the plans I've been making."

We remarked on his ability to make many more.

"But what's the point? Oh, she's right, too. Gad, I should settle down in the old house—have my tea and slippers—go hunting and fishing... matter of fact, I might! Get away from this heat for good. It's not healthy, anybody can see that, clear as gin. Slows you down. I'll nip up to Canada and feel like a new man—rush around in the cold, crisp air—logs crackling on the hearth... say, I might even get in a few jaunts up to Eskimo-land. By Harry, I'd like that—see my old station, get into

my parka again..." He smacked his knee as though it were a mosquito. "Oo-luk-uh-reek-ah-goh-nik! —Why not?" He stood up, recharged, and bolted off.

Suddenly the day came for us to leave. "No!" said the Doc. "It isn't time already?" He dove for his dungaree watch and then sighed. "By Gad, the least a man can do for his friends is see them off!" Accordingly, he walked to the jetty with us, supervising the stowing of our luggage.

"Well," he said, when the last moment neared, "pretty soon I'll be as free as you are. Twice as free—begging your pardon, my dear..." He bent to tuck in the tongues of his sneakers.

"How'll we know where to reach you, Doc?"

"Oh... well—Gad, I don't know, you know... might be here, might be there..." He straightened up and nodded to a passerby. "Now there's a man. Old Man Thomas. He knows what life is about! Do you know he built a sloop in nine months all by himself? Got the masts up and everything? Amazing. Really." He stared after him, thoughtfully, without binoculars.

I laughed a last-minute, fill-in laugh. "I suppose the last place we can reach you will be here, eh, Doc?"

"Mmmmm." His eyes were still on Old Man Thomas. "Well, I don't know... shouldn't be too hasty..." He jumped forward, stung with idea. "Sweet Billy-be-damned, the very thing! Why haven't I thought of it before? I'll get Old Man Thomas to build me a boat. Nobody knows boats like these natives—won't cost me a thing, compared to those fancy makes..."

"But where'll you sail it?" I called, stepping into our sloop.

"Here! Here!" he cried. "I'll sail the Grenadines!—I'll invest in a pair of pliers—pull teeth when I'm hard up, pull anchor when I'm not!"

"But your aunt?" Phil hollered.

"She'll love it here!" he shouted. "Gad, why wouldn't she? No hustle, no bustle, no heat bills—always green, always lots of bananas—look at it that way, my friends!"

But we were slipping away too fast.

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Five for the cocktail table

Here, five ideas about what to serve with drinks on days when six o'clock seems to call for something more than a bowl of olives and plenty of ice. Four come from hostesses in Chicago, New York, Formosa, and New Orleans, and one from Dione Lucas, author of *The Cordon Bleu Cook Book*. A few of these recipes are quick-and-easy, best done on the spot; others may be made ahead.

ONION CANAPÉS

*From Mrs. William Loring
Ferguson, Jr.*

Using fresh rounds of bread, rye or white, or both, place one thin slice of Bermuda onion on each. Top with 1 teaspoon of mayonnaise and sprinkle with Parmesan cheese and paprika. Put under the broiler for three minutes before serving. Note: a thin slice of hard-boiled egg may be added between the bread and the onion.

ROQUEFORT SPREAD (to be made in an electric blender)

From Mrs. Norbert McKenna

½ pound Roquefort cheese
1½ ounces cream cheese
1 tablespoon soft butter
1 teaspoon Worcestershire sauce
½ teaspoon Beau Monde seasoning
2 teaspoons brandy
Paprika

Break the Roquefort into small pieces and blend at high speed until smooth. Add the cream cheese, broken up, and blend at low speed. Add seasoning and butter. Stop the blender and push the ingredients down into the blades with a rubber spatula. Add the brandy, and blend. Spread on crackers, and sprinkle with paprika. (The mixture may be thinned, to use as a dip, by adding 2 or 3 tablespoons of cream after everything is blended.)

DANISH PÂTÉ

From Dione Lucas

1 pig's liver, or 2 pounds calves' liver
1 pound bacon
20 anchovies
4 eggs
2 cups light cream

Pass the liver and bacon through the meat chopper twice; then through a sieve once. Mix in the beaten eggs and pounded anchovies with plenty of seasoning. Add the cream. Take a large, deep dish and line it with thin slices of bacon. Pour in the mixture, place the dish in a pan filled with water, and put to cook in a moderate oven (325 degrees) for thirty or forty minutes. Remove and allow to cool.

TRISCUIT CANAPÉS

From Mrs. Alston Boyd

½ box Triscuits
¼ lb. butter
1 tablespoon cognac
2 teaspoons sweet basil, chopped
1 teaspoon salt
¼ teaspoon freshly ground pepper

Simmer the basil, cognac, and butter in a large skillet for ten minutes over a low flame. Drop in Triscuits, turning them over until the butter is absorbed. Leave them for a minute or two until brown and crisp. Sprinkle with salt and pepper, and serve in a shallow earthenware dish. Serves six.

PUMPERNICKEL ROUNDS WITH CUCUMBER

From Mrs. Leigh Block

Cut with a cookie cutter medium-thick rounds of pumpernickel. Spread thickly with sweet butter and put in the refrigerator to chill and stiffen. Peel cucumbers, chop coarsely, and marinate in French dressing in the refrigerator. Shortly before serving, pour off the marinade, spread the pumpernickel with the cucumbers, and add a dash of catchup to the centre of each.

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Strawberries Romanoff, page 13, "The Gourmet's Guide"

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Caribbean medley

BY V. S. NAIPAUL

EDITOR'S NOTE: *V. S. Naipaul, Trinidad-born author and literary critic in London, first came to notice with his Llewelyn Rhys Prize novel, The Mystic Masseur, an affectionately picaresque account of life in Trinidad, published a few months ago by Vanguard.*

Fifty years ago people went to the Caribbean not for the sun, but the sights. The travel brochures of the time carried pictures of ancient cannons in a ruined fort in Colombia. Visitors were taken to Martinique to see a volcano that had erupted not long before and killed about forty thousand people. In Cuba you inspected a cigar factory and were given a twelve-inch cigar. And you visited the Pitch Lake and the Botanical Gardens in Trinidad.

The biggest attraction was the "Big Dig," the Panama Canal, which you were urged to see "before the water is let in." When there was no particular sight, the brochures chattered nervously about the memorable impressions left by majestic trees, brilliant flowers, and smiling people. But not a word about sea bathing. And the sun was mentioned only as something to be guarded against. A businessman in Panama, warning against it, claimed that he had the largest selection of Panama hats "in Panama or elsewhere." For the walk across the Pitch Lake stout shoes and parasols were also recommended.

In those days you went not only to the Caribbean, but also to the Spanish Main, and the travel agents described the whole region as "historic, fabled, and legendary." Because Sir Walter Raleigh had discovered the Pitch Lake in 1595 and used the pitch to caulk his ships, travellers were condemned to a whole day on that dreary spot which deserves at most fifteen minutes. Whereas only half a day was given to the entire island of Barbados, which had nothing to recommend it apart from beautiful beaches and the tomb of Ferdinando Paleologus

("descended from ye imperial line of ye last Christian Emperors of Greece").

Today the Caribbean is simply sunny. The sights remain: squares and statues in Jamaica. Nelsons Dockyard in Antigua, and outside the Royal Victoria Institute in Port of Spain an anchor which might be the one Columbus lost in 1498. But instead of the ruined Colombian fort, the brochures show people lounging on crowded private beaches, or dancing and beating drums under coconut trees.

Nowhere else in the world is such an effort made to live up to the travel poster. The costume of the Caribbean folk dancer is well known: tight three-quarter trousers, loose collarless shirt, and perhaps a large straw hat with a ragged brim. This costume, which I suspect to be Mexican in origin, was unknown in the Caribbean life until quite recently. But the posters insisted; and, in the Caribbean, life imitates poster art. Today you can see the costume in any night club.

The West Indian is sophisticated and compliant. The outside world expects him to have folk costumes and exciting folk dances. So, in made-up costumes, he does made-up dances to made-up gods. Very often he does them quite well and gets a booking in a New York or London night club. He may even be asked to dance at the Horniman Museum. Or he may get a British Council scholarship to study British folk dances. This can have surprising results.

In 1956, when I was in Trinidad, I went to an exhibition of made-up folk dances called "*Caribe Entrange*." The title puzzled me until I realized that it was some made-up French for "The Exotic Caribbean." The usual things happened. Drums were beaten. Dancers pretended they were picking cotton or cutting cane, I forget which. Men in tight three-quarter trousers rocked on bended knees, threw up their hands rhythmically, prostrated

(Continued on page 92)



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CARIBBEAN MEDLEY

(Continued from page 90)

themselves and uttered strange sounds. Onto this scene spun a ballerina, impeccably dressed. She spun very well until she became involved in the curtain and disappeared from our view. The drums beat, the curtain underwent some convulsions, then from a cocoon of curtains a puzzled face peered at us. The ballerina unwound herself and the show went on. According to the master of ceremonies the purpose of the dances was to exhibit the medley of cultures that had bred the Caribbean folk dance.

The Caribbean is indeed a medley. The islands are widely separated and no island resembles any other. In Montserrat, they talk with an Irish brogue. In St. Lucia and Dominica they speak a French patois. (They did in Trinidad, too; when the drive for folk culture was at its height, night classes were given in this mangled language.) The population of Tobago is almost wholly Negro. In Barbados whites and Negroes balance one another, and Indians and Chinese are curiosi-

ties. Trinidad, on the other hand, is possibly the most cosmopolitan place in the world. Jamaica is poor but Trinidad is rich. With such variety, it is easy to get a wrong picture of the West Indies, to see it as being only Jamaica, to see it as the land of the \$40-a-day hotel and the source of immigrants.

And now there is the vision of the "island in the sun." Mr. Harry Belafonte has told us:

"This is my island in the sun

Where my people have toiled since time begun."

No one has protested at this preposterous statement. The aboriginal inhabitants were the Caribs and the Arawaks, both now unhappily almost extinct. The Europeans killed the Caribs, who ate the Arawaks and sometimes ate each other. According to the authority quoted by Patrick Leigh Fermor in *The Traveller's Tree*, before a Carib was eaten he told the diners that he had grown strong by eating many of their

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tribe, and that by eating him they would in a way be eating their own flesh. Such a speech, if effectively delivered, could cast a gloom on the banquet. Then spices were stuck into the victim's body, he was knocked on the head, tied to a pole, and roasted over an open fire. Cooking was woman's work.

Mr. Belafonte goes on:

"I see wo-man on bended knee

Cutting cane for her family."

The cutting of cane requires a slight stoop, to enable the cutter, who is paid "by the task," to move easily from cane root to cane root. Cutting on bended knee would be picturesque, but painful and slow. This is pure conjecture, since I have never seen a cane cutter on bended knee. The woman who takes a bundle of cane to her family rather than to the estate lorries is likely to be prosecuted for theft. If she owns the cane, her family will hardly thank her for bringing it home. Cane has to be ground in a factory; in its raw state it forms a negligible part of the Caribbean diet. The Caribbean being what it

is, however, I should not be surprised if women now take home canes which they have cut on bended knee.

Calypsos existed fifty years ago, but no brochure mentioned them. Today it is hard to get away from them. Mr. Belafonte has, I believe, come out against those manufactured in London and New York. He believes they make a mockery of a people's culture. Culture is too strong a word, but I do feel that the exaggerated success of the calypso has thrown this limited but pleasing—and wholly genuine—art into disrepute. It is not simply a jumpy tune with words that don't scan. The true calypsonian is a witty and scurri- lous observer of the life of a small community. His audience must know all the recent scandal so that when, for example, he sings, "Gemma, let go the dog," it is immediately clear what he is talking about. The policemen in a calypso tent used to be there not simply to keep order, but also to make notes. The calypsonian, who is Negro, makes fun of other races, as in "The Chinese Cricket Match": "Ting Ling caught Lau
(Continued on page 93)

CARIBBEAN MEDLEY

(Continued from page 92)

Kee bowled Lin Fan, naught." He has a gift for the gibberish in Chinese, Hindi or German (a lot of this during the war). But more often he ridicules himself:

"Chinese children calling me Daddy!
I black like jet, my wife is a tar-baby,
And still—Chinese children calling me Daddy.
Oh, God, somebody putting milk in my coffee."

He is direct and never sentimental. Here is a pre-war song about old ladies who go to dance halls:

"Old lady, you mashing my toe.
Old lady, stop! It isn't so.
You crazy. Leave the people dance!
Read your Bible and give the young girls a chance."

Above all, the calypso is bawdy. Sexual encounters are described in elaborate metaphor, and the fortunes of the women of the town tirelessly chronicled.

It is a minor art, and an intensely local one. I do not believe that any song written outside the West Indies or indeed Trinidad can be properly called a calypso. The best deal with local incidents, local attitudes, and local people; and the allusions and the idiom can be fully appreciated only in Trinidad, and especially in the calypso tents, which are open from early January until the start of Carnival.

A long way to go for a small pleasure. But half the joy of a journey to the Caribbean is the getting there. Three years ago, after more than six years in England, I returned. "Into the Sun!" the ship's book matches exclaimed. And the gradual change from temperate to tropical seemed indeed almost miraculous.

We left from Avonmouth. The sodden flats were cold and depressing. At sea the winds were bitter and the sky was sunless. Then as the days passed the sun shone, more and more brightly, and the winds became increasingly kind. Butter melted, the salt

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didn't run so easily, fans were turned on, and the portholes left open. The ship's officers changed into white, the swimming pool was filled, and ice cream was served on deck instead of warm beef tea in the lounges.

And then, waking up to a strange stillness one morning, we saw Barbados. The sun was not fully risen and a haze hung over the island. Every port framed a travel poster picture: the high sky, the coconut trees rising from the low green island, the blue-green sea. Some boys were diving for pennies at the side of the ship. Under water the soles of their feet were luminous. When they came to the surface they looked up and smiled and looked away quickly, as though overcome by shyness. A woman said, "You see? The smiles are not exaggerated." Far away a fisherman was standing in his boat, a tiny black figure in the haze.

The cliché, I realized, was right. Driving around Barbados that morning—and taken inevitably to see the tomb of Ferdinando Paleologus—I thought that tropical vegetation could only be described as lush. I had forgotten so many things: the enamel bright-

ness of the colours, the quality of the light, the depth of the sky, and the bigness of the leaves: the banana leaf, the breadfruit, the wild tania. Even the grass on lawns had this astonishing quality of lushness. This wasn't the tamed turf of England, but something wild, scrambling, which looked as though it could easily shoot up overnight into a monstrous creeper.

About midday it began to rain, the stinging big-dropped rain that drummed on a thousand corrugated iron roofs and in next to no time had the street gutters full and racing. This was the rain I had liked to walk in.

And having arrived, there was no sight-seeing to do. And yet for three months the eye was richly entertained, by light, landscape, and people. It was always warm, seldom oppressive. The beaches were empty. Restaurants were good and interesting and inexpensive, and the Chinese food far better than the best in London. At roadside stalls in Trinidad, I ate oysters, *dalpuri*, and excellent curry. Tobacco was cheap, drink absurdly so. And what else?

One evening I went to "Caribe Enrange."

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My years without Ross

BY STEPHEN BARR

I remember well the day in 1925 when I first heard of *The New Yorker* magazine. It was in the fall and I had just returned to town, and I was looking at a newsstand when a man came up and asked the salesman if he had a *New Yorker*. "All gone," said the salesman. The man shrugged and bought a copy of *Judge*, and left.

The next time, I actually saw it—it was at my dentist's, and an old gentleman was reading it, shaking his head and frowning. When he was called in for treatment I picked it up. It had an interesting cover by Rea Irvin, and the date on it was of the previous February. I opened it, but at that moment I was called in for treatment.

Several months were to pass before I held one in my hands again, because I had to go to London. While I was there I ran into an American friend who said there was a new magazine at home that was all the rage. "It's called *The New Yorker*," he said. "It's edited by this man Harold Ross and it's all the rage."

"Oh, yes," I replied. "I've seen it."

"What did you think of it?" my friend asked. "You're a writer: why don't you send them something?"

At that time I was an illustrator and I had never written a thing except themes at school, and occasional letters home, but my friend was confusing me with somebody else. Anyway, on returning to the United States I drew a cartoon: it showed two swankily-dressed men sitting at a bar in a speak-easy. One of them is saying, "Who was that lady I saw you with last night?" and the other says, "That was Miss Lucille Brown." I wrapped this up carefully and addressed it to *The New Yorker*, and waited.

Shortly afterwards I was invited to a cocktail party where Mr. Ross was to be a guest—at least that was the bait offered by my host—but when I arrived I was told that Mr. Ross had had to catch a train, and had just left. "You must have passed him in the hall," my host said.

"Is he short and fat, with red hair?" I asked.

"No," my host replied.

I saw him again the next afternoon and he said, "You oughtn't to have run off so quickly yesterday—Dorothy Parker was there later."

"Who's she?" I asked.

"You mean you haven't heard of Dorothy Parker?"

"No," I said.


Four months went by and I heard no word from *The New Yorker* about my cartoon of the two men in the speak-easy. I had drawn another one but I didn't want to send it in while they were considering my first. This second one showed a woman telling her small boy to eat his spinach. "I don't want to," the kid is saying. "I'd prefer broccoli." To give the drawing more appeal, I coloured it and put it in a handsome frame.

At about that time I ran into another friend who did cartoons for *Life* and *Judge*, and when I told him I'd heard nothing about my try for *The New Yorker* he said they must be considering it if they'd had it for four months. "No news is good news, I always say," he said. I showed him my new one and he looked at it for a moment and then he asked me what was in the flat parcel leaning against the wall—and I realized it was my first cartoon that I'd forgotten to mail! We both had a hearty laugh.

The next day I went out and mailed it, and on the way back I purchased a copy of *The New Yorker*... I might as well see what sort of stuff they print, I thought. When I got home my roommate was there. "How come you're home so early?" I said. He said he had a bad headache, and he went to bed. He worked as some kind of editorial assistant uptown. Or maybe it was office boy—he hadn't told me. Then the phone rang and it was a girl I knew who wanted me to come right away and go to a cocktail party with her. When we got there a lot of guests were crowded around someone at the far end of the room. A man who seemed to know the girl I was with said they were all crowded around a man called Benchley.

"I have a cousin called George Bently," I said. "A doctor."

(Continued on page 103)



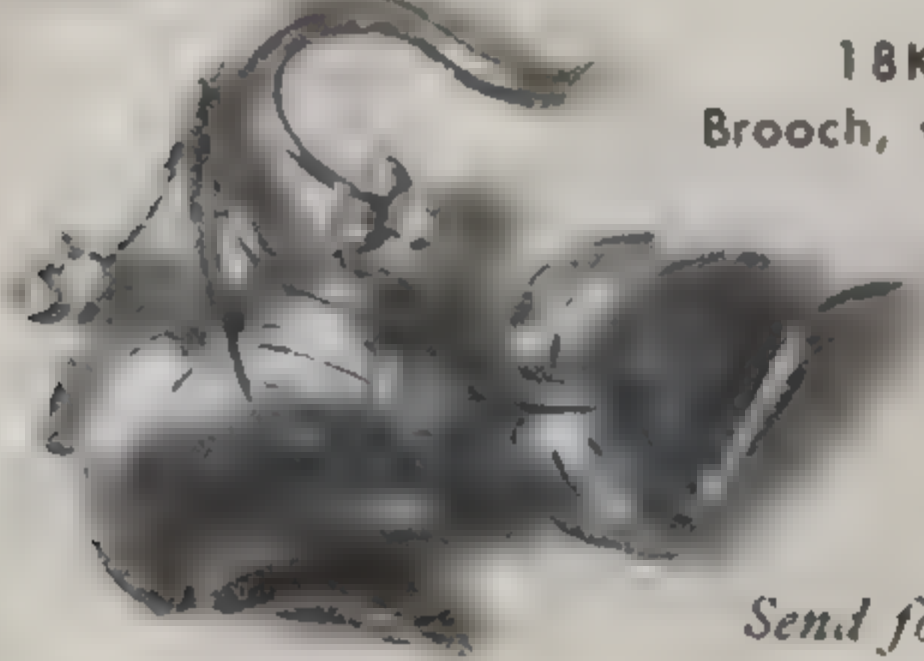
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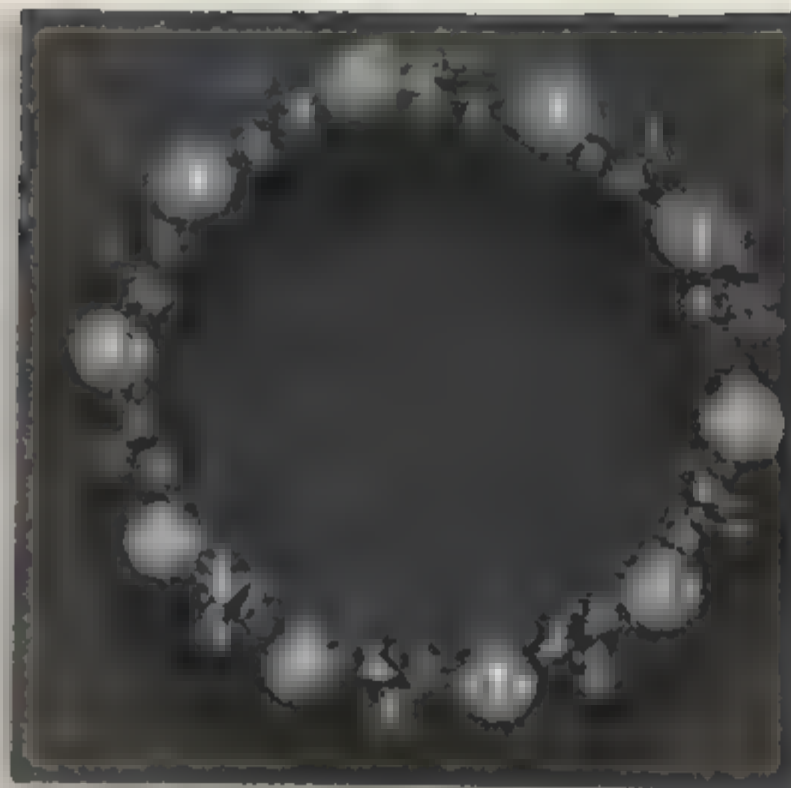
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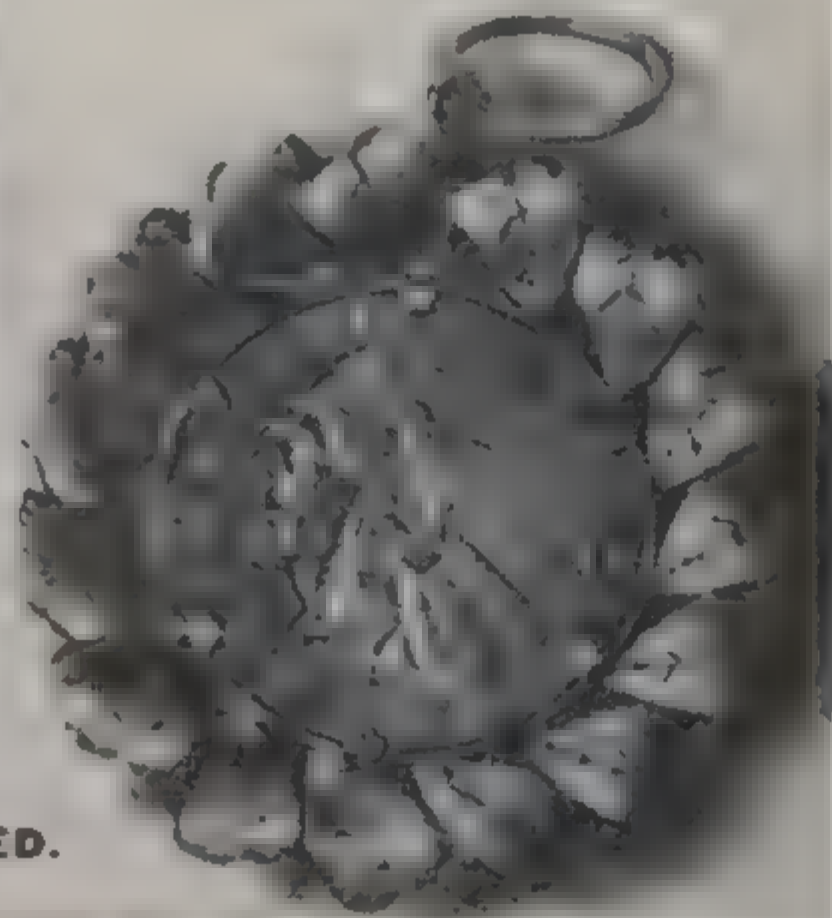
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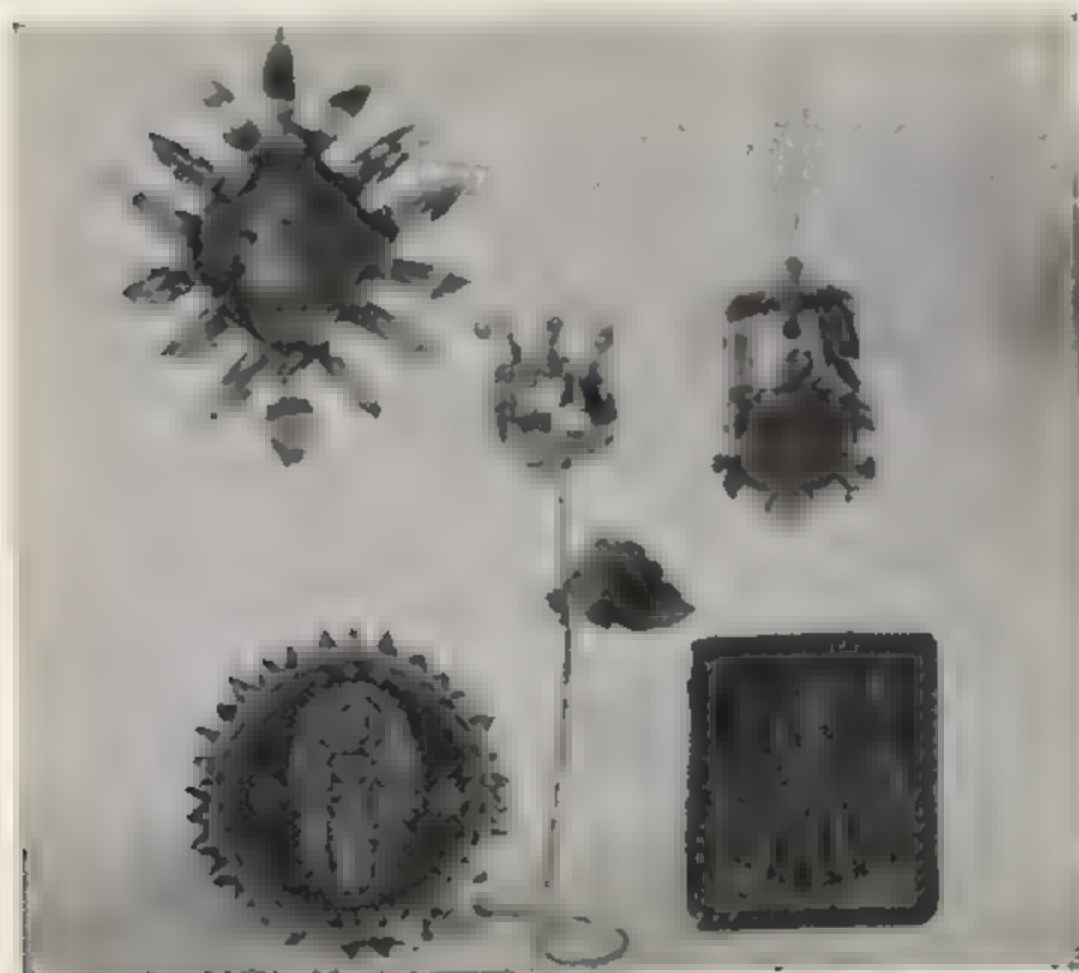
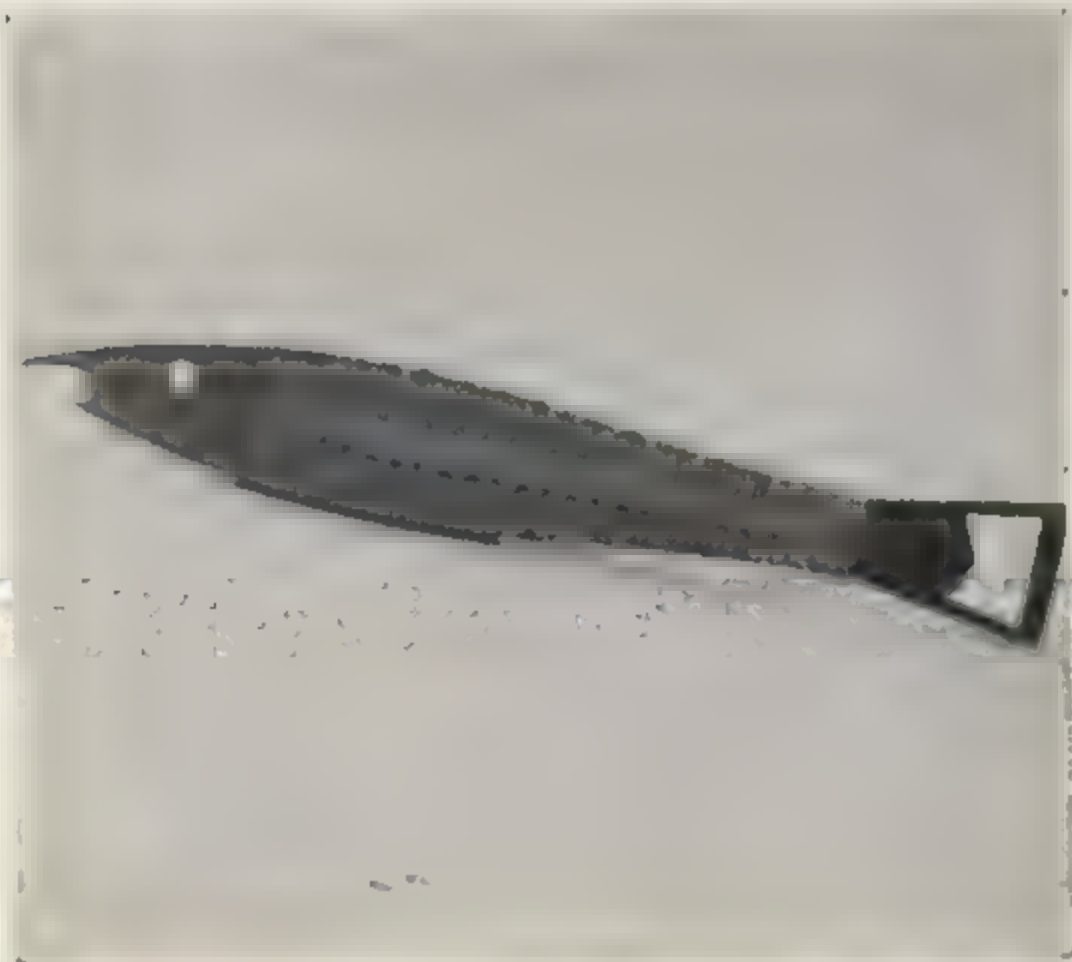
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In this lounge robe of soft French imported wool, all mornings (and evenings) become bright and cheerful. Yours in either flamingo red or turquoise, with satin piped collar and cuffs and matching ties... an ideal gift for any lady on your Christmas list. S.M.L.—\$39.95 ppd.

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For that man you love—Dad, Boss, Husband, Brother, Granddad, Old Flame or New, he'll never forget the truly fine cuff links and tie-bar of Black Hills Gold. Hand-crafted by skilled artisans who take pride in their work. Cuff links \$9.35 (Fti), tie-bar \$6.60 (Fti), pp.

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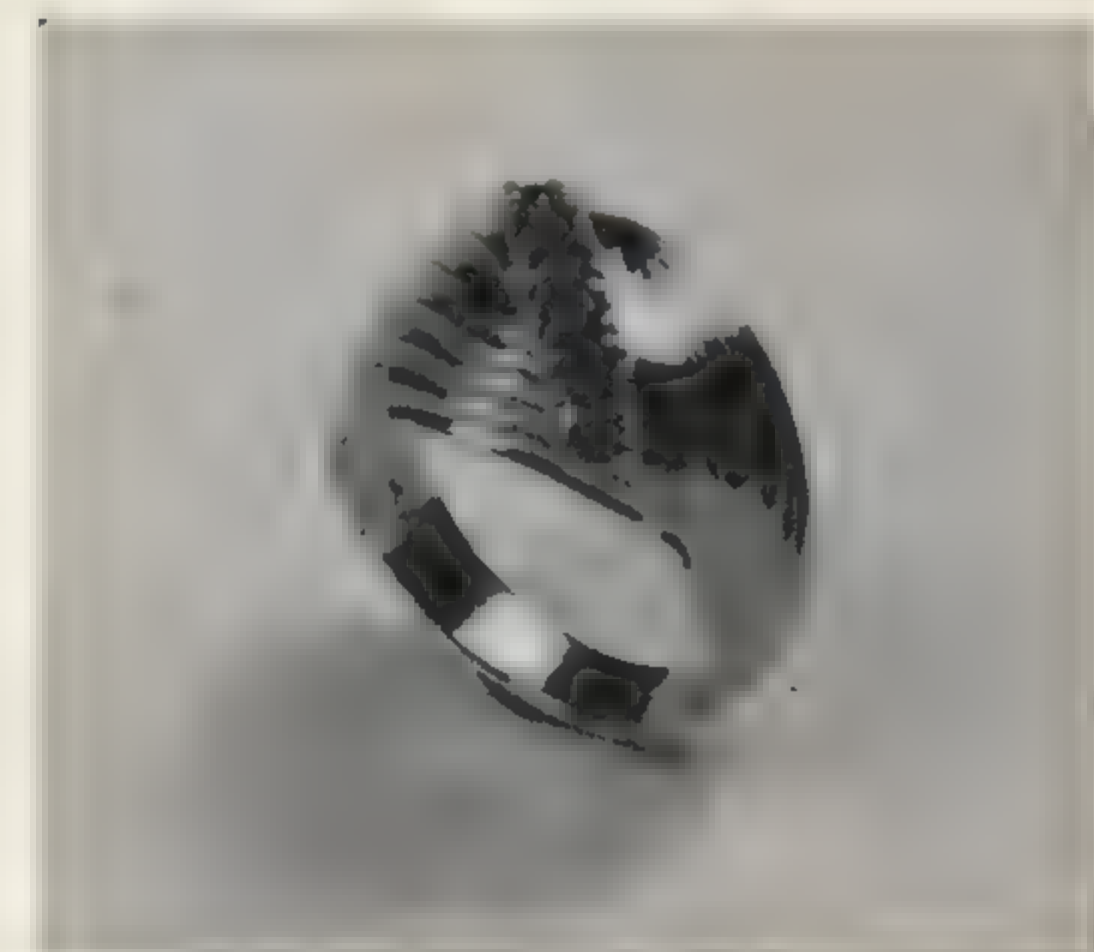


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For ears that get cold,
fitting scarfery;
red wool with white tassels,
shaped at the back
to give a trim, close line.
\$2.50. Shoppers, Ltd.,
P.O. Box 193,
Westbury, New York.

Big ring to order:
your choice of pearls, chips of
rubies, sapphires, or
turquoises to catercorner
across the fluted lines of this
colossal 14-k. yellow gold ring.
In white gold, too.
\$40 tax inc., ppd. Gotham Gifts,
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Mending equipment—scissors,
needles, thread, in a
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By Wiss; at The Hitching Post,
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the price range of the
Metropolitan Museum's 1959
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cards, all handsome reproductions
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illustrating 65 cards.
Metropolitan Museum of Art,
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MIEHLMANN

HOUND

... on the Christmas beat

Easy-going corduroy road with lots of fashion mileage in town and out. This dress, cotton corduroy, full-skirted, with Peter Pan collar, roll-up sleeves, and burlap belt. Loden green, antelope taupe, tobacco brown. 8 to 16. \$22.95. Ladybug, 264 South 19th St., Philadelphia 3, Pennsylvania.



SHANNON



Make-up porter, a curved rectangle of satin-finished sterling silver, encloses a lipstick holder, a place for powder and handkerchief, and a cigarette case. 6" long, it has a mirror, comes in a double-handled black satin bag. \$175 inc. tax, ppd. Tiffany, 727 5th Ave., N. Y.



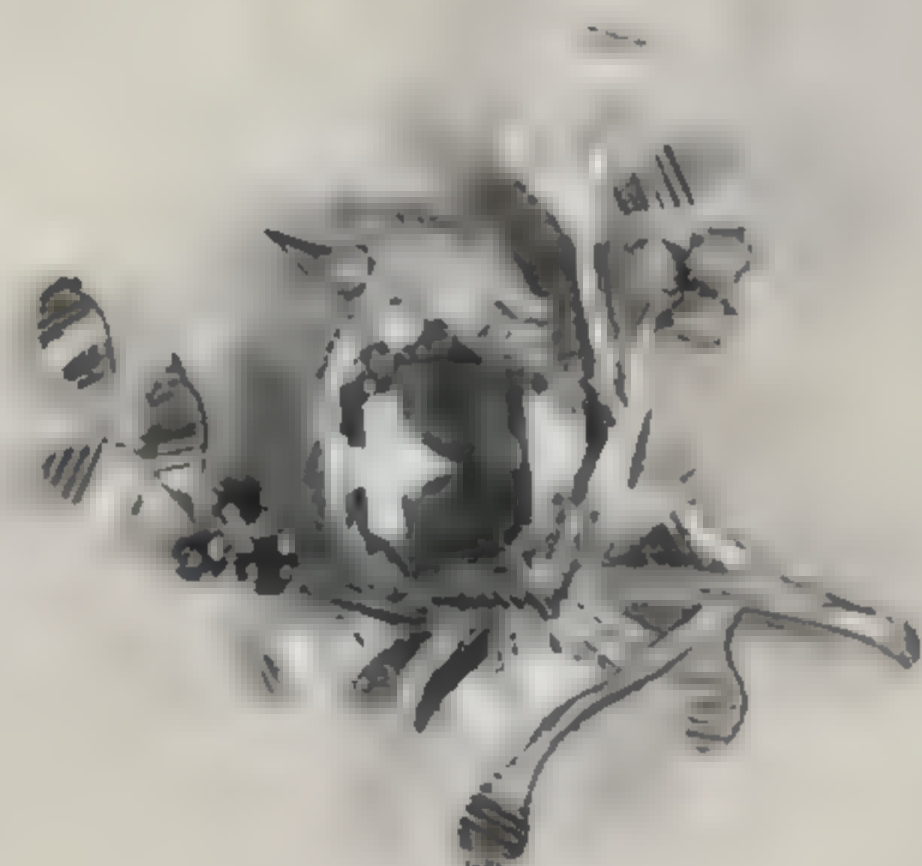
Black in favour for soup, a covered soup bowl of black-lacquered wood, from Japan, to look nice with vichyssoise or a clear soup with an ornamental float of herbs. \$2.75 ppd. Gunn & Latchford, 323 Fifth Ave., New York 16.



A leopard that changes its slots to fit the waist it's marked for. Somali leopard, the belt has three closings. Sizes 24 to 30. \$29.50 ppd. Raymond's, 350 East First South, Salt Lake City, Utah.

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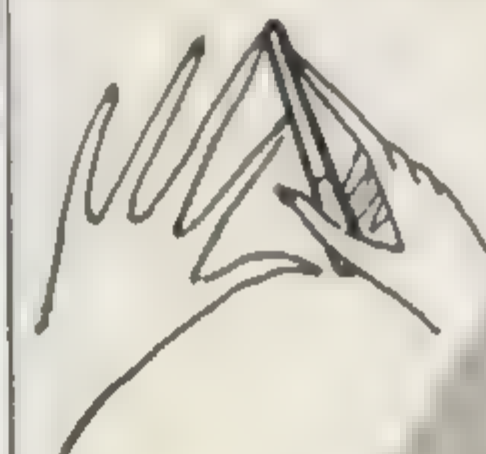
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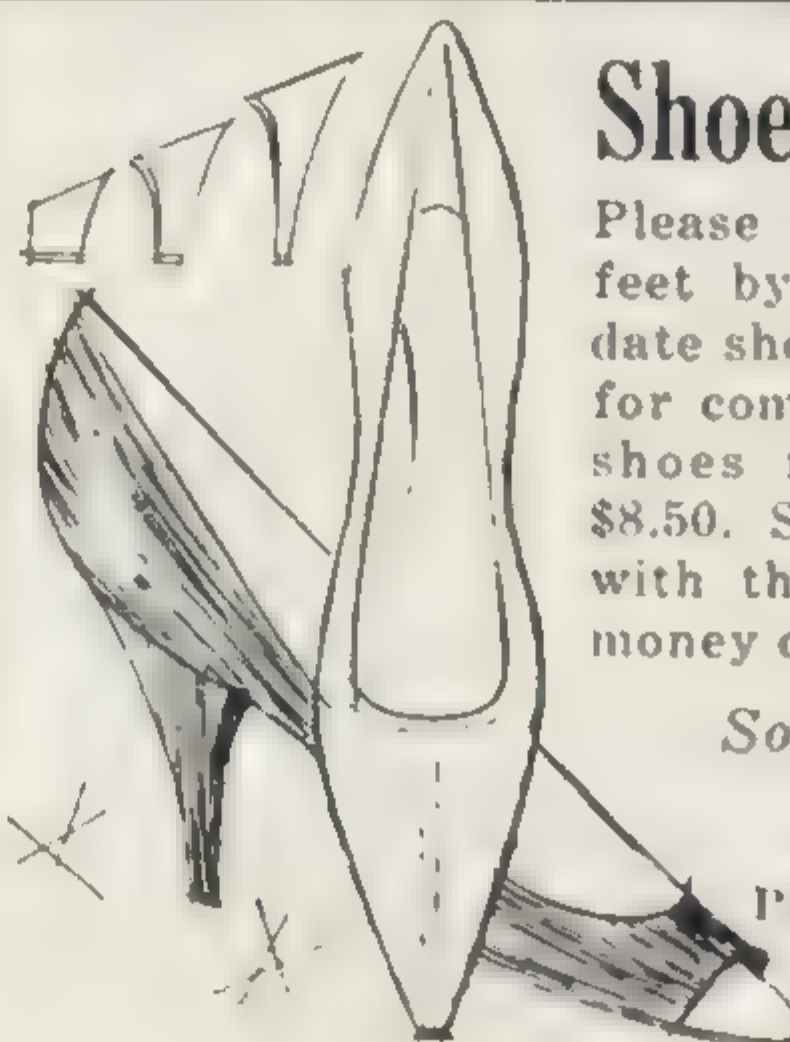
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a rose robe, of Fuji silk,
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the fireside scene.
S., M., L. \$29.95.
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Both, plus tax. By Imperial Pearl;
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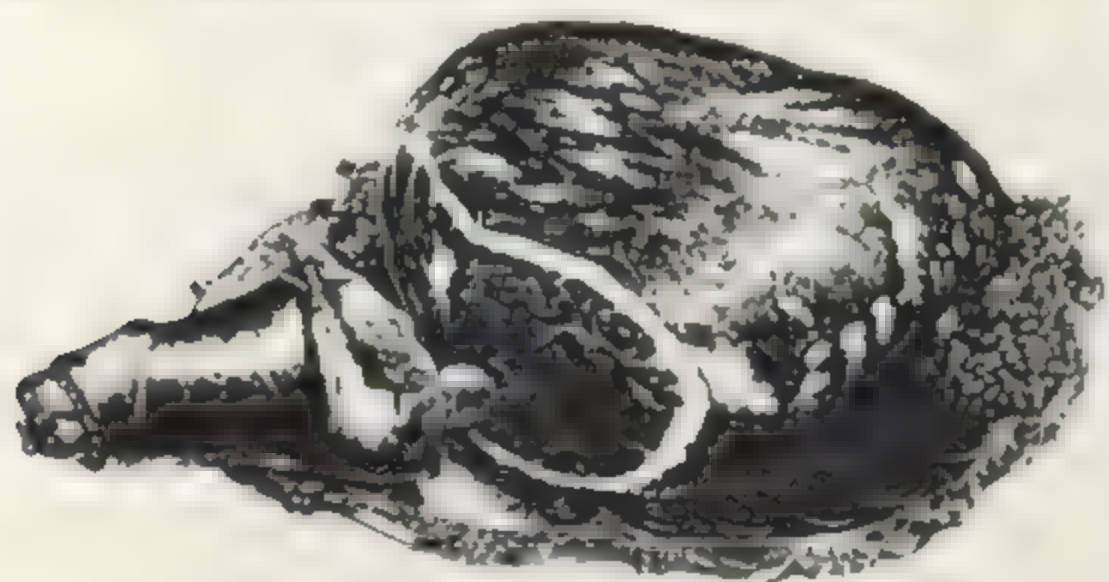


Leprechaun linen,
pure Irish, made into charming
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Left, completely plain, 50c.
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Right, discreetly initialled, \$2.50
(3 for \$6). Allow a fortnight for
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Dual-control satchel:
one side to hold nightgown,
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and newspapers in hand. Also in
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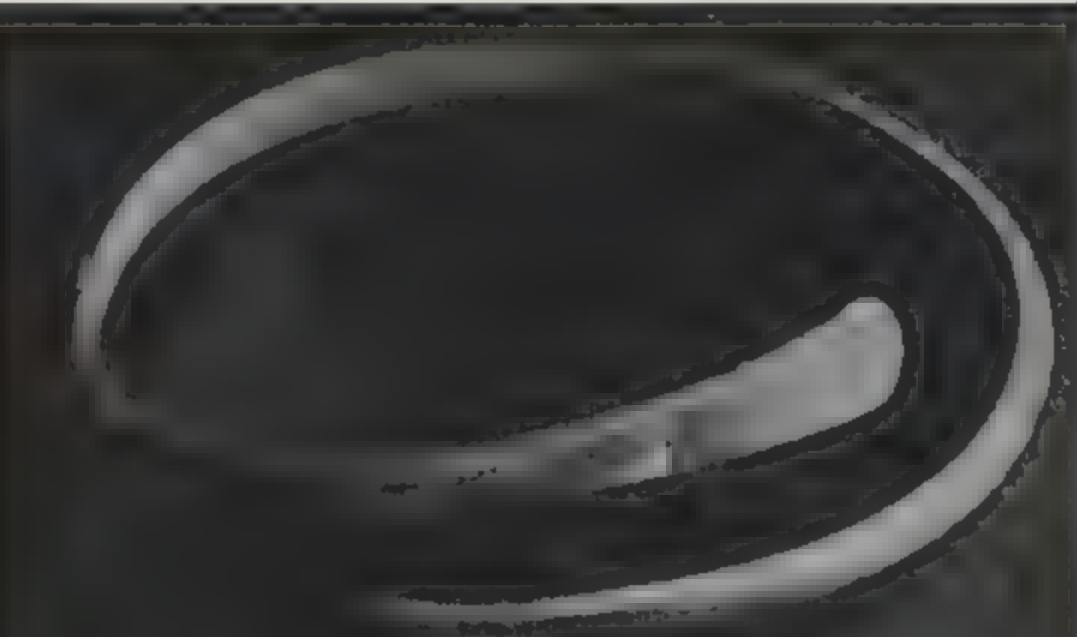
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we have been doing for 119 years! Just be-
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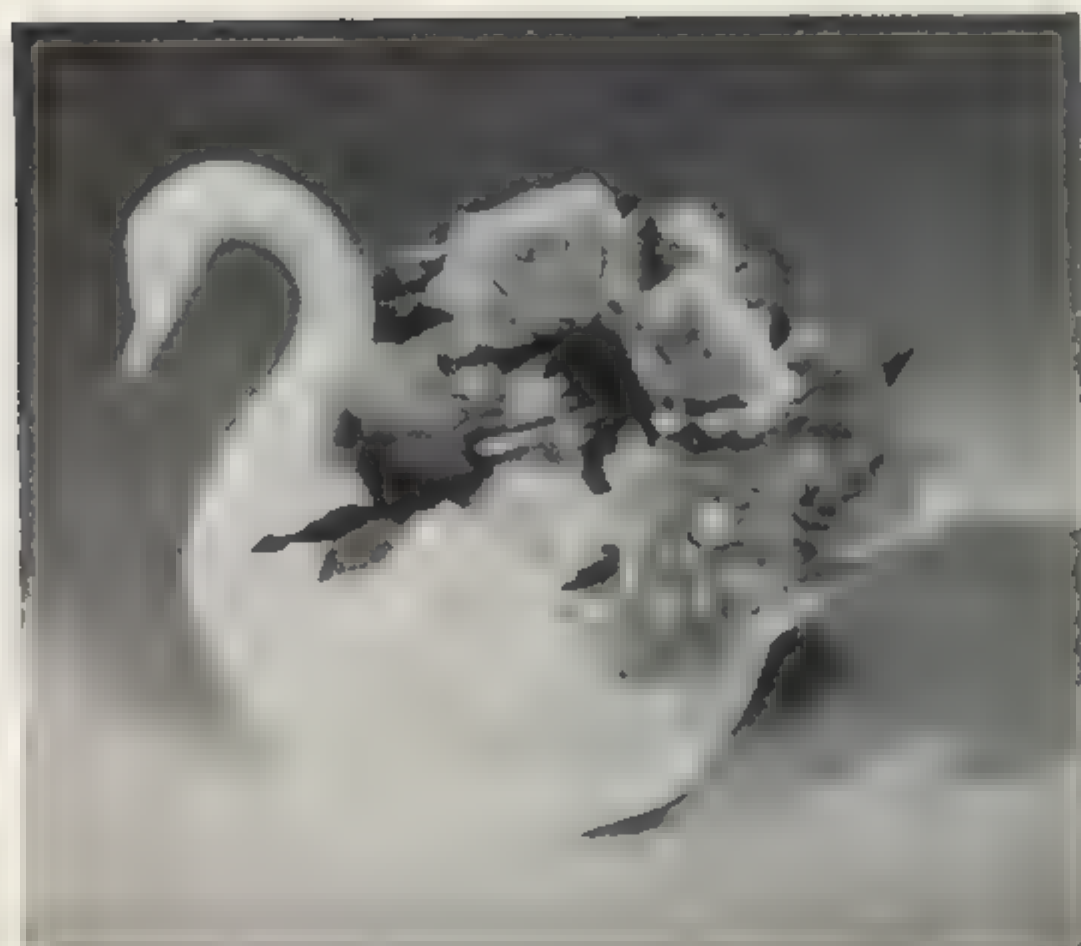
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HOUND

... on the Christmas beat

This swan's wings are made to hold flowers, as here. Or a fleet might carry a mix of fruit and flowers. White porcelain bisque, from Portugal. \$7 ppd. Henrietta Tischler, 837 Madison Ave., New York 21.



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Offstage hits. These children's tights of cotton, specially knitted for lightweight warmth. The slip-on overblouse has all the same virtues. S (child's 4-6), M (8-10), L (12-14). Black, red, or royal blue, \$3.95 each; \$7.50 for two pieces, ppd. Mail order only. Woodmere Mills, Dept. V-11, Bennington, Vt.



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Our handsome copy of an eighteenth century empire vase mounted on a square gold leaf base. Designed only for us in white hand-decorated with gold. It is 23 inches in height overall, 250.00 the pair. Handmade shade of fine silk taffeta, 22.50 each

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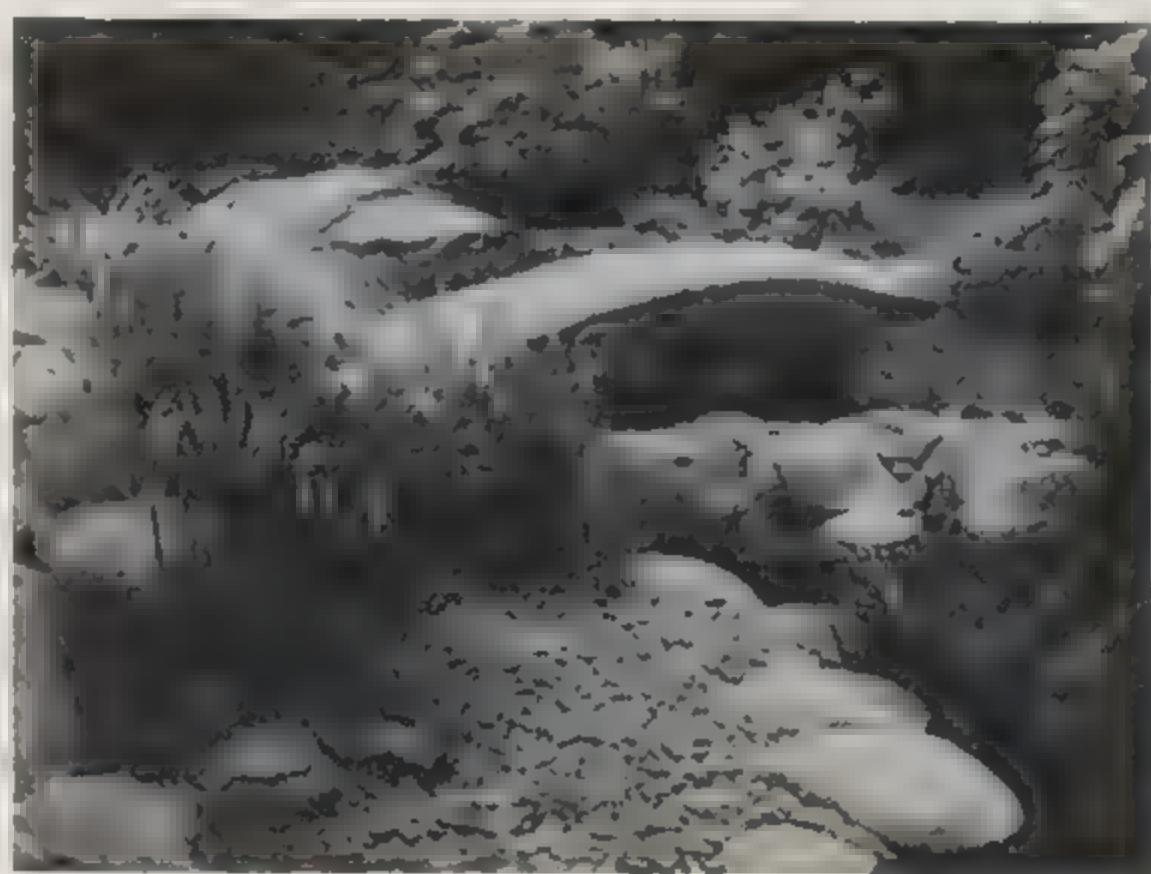
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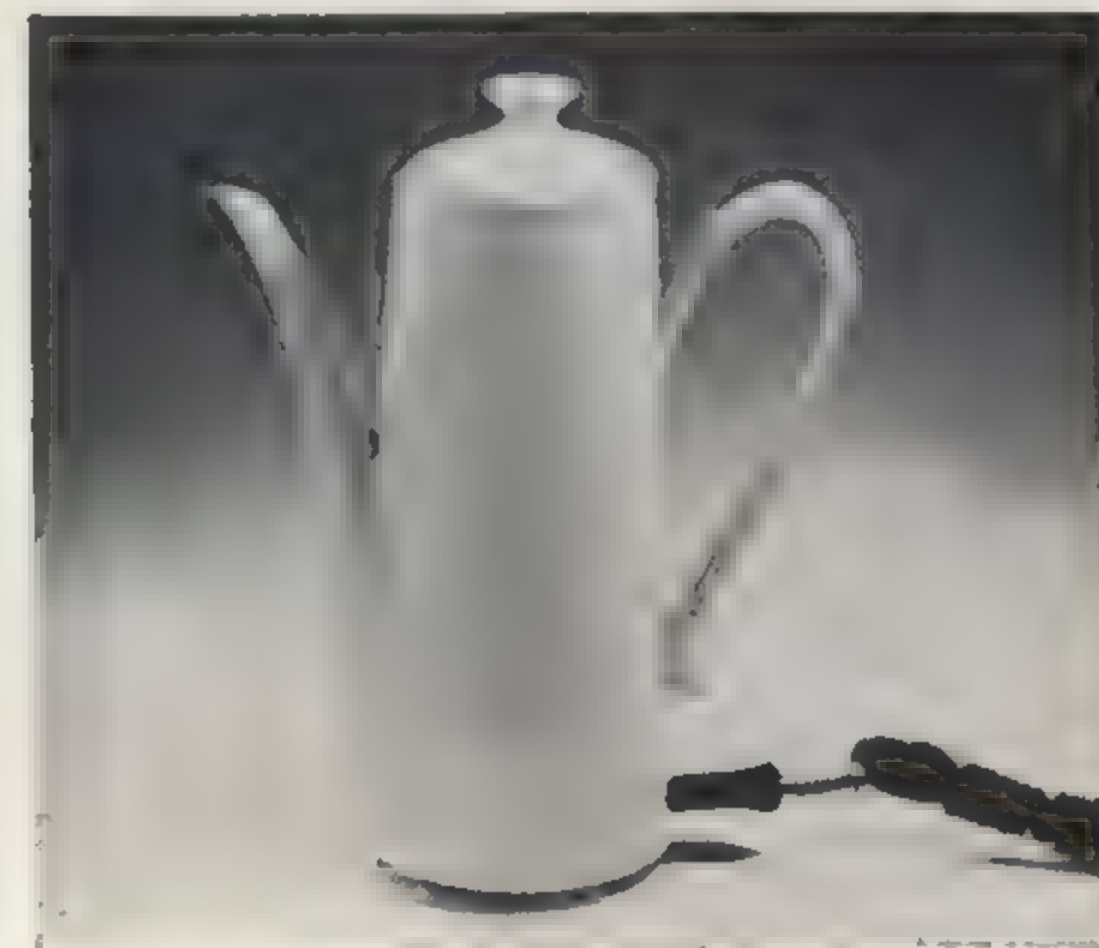
...on the Christmas beat



SHANNON

Beauty in brief,
a lustrous black-dyed Argentine
broadtail lamb jacket,
Lammoiré-processed by Hammer
Brand; 21" long to stop just at the
hipbone. Two flapped pockets.
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an automatic white china
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Holds 8 to 10 cups. \$40 ppd.
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one simple 14-k. gold band
enclosed by two rounds of real
jade—green; both hand-cut from
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*From this frying pan onto
the hors d'oeuvre tray:*
seven Cresca yummys—purée of
pâté de foie gras and that sort
of thing—all in a turquoise
enamelled skillet, about 10½"
across, that will still be
working when the party is part
of the past. \$15.95. Altman's,
361 Fifth Ave., New York 16.



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MEHLMANN

VOGUE incorporating Vanity Fair

MY YEARS WITHOUT ROSS

(Continued from page 94)

"I doubt if it's the same one," the man said. "This one works for *The New Yorker*." That name again!

I stood on tiptoe, but I couldn't see over the heads of all the people. The next day my cartoon of the men in the speak-easy came back in the mail—it had a note on it from the post office to say that it was insufficiently addressed. I decided to try my luck with the other one, and not to trust to the mail this time. So I took a cab up to *The New Yorker* office—on West 45th Street—and when I went in I saw my roommate. He was in his shirt sleeves, talking to the girl at the desk. I asked him what he was doing there. "I work here," he said.

"Oh," I said, and unwrapped my cartoon. "What do you think of it?" I asked him.

"I can't see," he said. "You've got it upside down. It shouldn't be in colour, anyway."

I rewrapped it and went home, and decided that, inasmuch as I was not doing very well as an illustrator, I would try my hand at writing. What had prompted this

new plan was a rather exciting thing that happened just as I was leaving *The New Yorker* office. From down the hall there suddenly came a rather loud voice, saying, "No, no, no!"

"What's that?" I asked my roommate.

"Ross," he said, and, raising my eyebrows conspiratorially, I tiptoed out with my finger to my lips.

To return to this history: when I sat down at my desk at home I decided to go about things in a logical way. I knew that *The New Yorker* was said to be a highly sophisticated magazine, and it was called "The New Yorker." so after some thought I hit upon the idea of a story about a couple of sophisticated people who lived in New York—and I made sure not to have too many puns in it. When I had finished typing it, I looked around for the copy of *The New Yorker* I had bought, but it was nowhere to be found.

I sent the story up to them by special messenger service, the name of which I found in the yellow pages of the phone book. It

cost more than first class mail, but *The New Yorker* might be in a hurry.

That night I took my roommate out to dinner as a celebration at a restaurant in mid-town. Sitting on the other side of the room with some people was a man whom my roommate waved to. The man looked puzzled and then nodded.

"Who's that?" I asked.

"Henry Luce," my roommate said.

"Does he work on *The New Yorker*, too?" I asked.

"No," he said.

When we were through, we went out onto the street—it was a lovely warm evening, and I broke my shoelace. As I bent over to tie it, I heard my roommate say, "Good evening, Mr. Ross," to someone passing by. By the time I had straightened up, he was out of sight in the crowd.

"Was that Ross?" I asked my roommate excitedly.

"Yes," he said.

My story came back from *The New Yorker* later, with a very polite rejection slip—it was the most neatly printed rejection slip I have ever seen. When my roommate came home from work I showed it to him and he raised his eyebrows. "I have to grab a bite

and get uptown again," he said. "Got to work this evening."

"Do they often make you work late at *The New Yorker*?"

"I'm not there any more," he said. "I'm in an ad agency."

Having nothing better to do I went uptown, too, and walked around. I went into a rather expensive speak-easy on West 52nd, and stood at the bar. I ordered some beer, and a tall man next to me saw some people he seemed to know at a table, and went over.

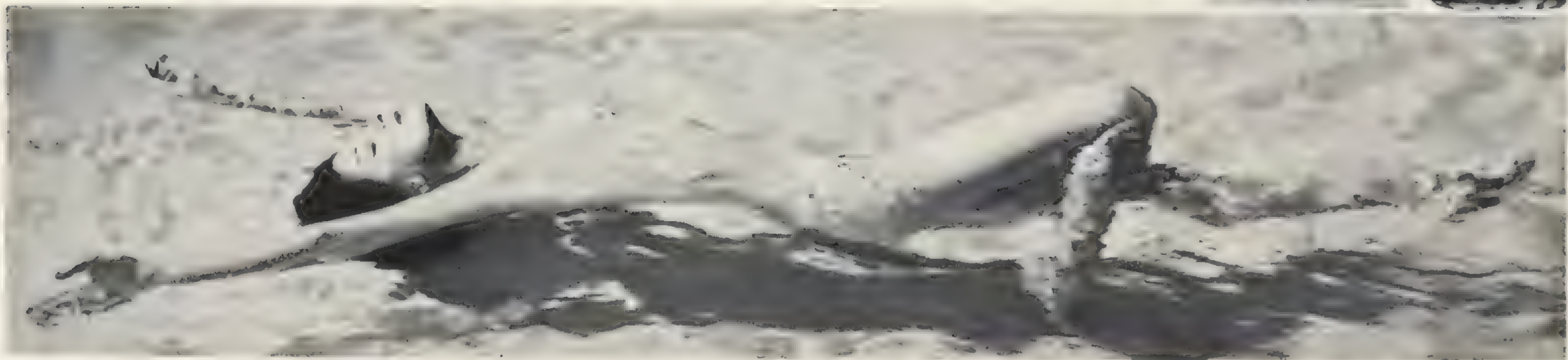
One of my shoelaces had come undone, and I bent over to tie it, and then I drank down my beer. The needled beer they served in those days was at best a bit odd-tasting, but this was the most peculiar beer I had ever had—it tasted just like Scotch whisky. The tall man returned to the bar and seemed to be looking around for something. Then he stared hard at me and snorted. Then he walked out of the place.

The bartender came over and looked at my empty glass, and made a disapproving noise.

"Watch yourself, Mac," he said. "You just drank Mr. Ross's highball!"

This was the last time I saw Ross, but I have the rejection slip still.

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VOGUE



RAWLINGS BY RAWLINGS

Vogue's eye view: must it be Van Cliburn?

It was *planned* for Van Cliburn without the torso in the piano, without the saw and the sunset-trail of cape. Waiting in Vogue's studio were the virtuoso photographer, John Rawlings, a crew of assistants, and a Vogue editor—small but packed with meaning. Time passed and the piano was silent. No music. No Van Cliburn hand on the keys. Someone telephoned his mother who revealed that she hadn't a clue to his whereabouts. The editor left, but the photo crew—unwilling to waste the Steinway concert grand—substituted Rawlings for the young pianist. Forced into this alien fame, Mr. Rawlings graciously explained later that the picture documents his personal search for the Lost Chord. (Van Cliburn, it developed still later, had forgotten to telephone the news that he was in Washington at a party for Chairman Khrushchev.) . . . However, absorbed as we are with Christmas, we managed to grind a cheery moral from this saga: If you can't find what you want, settle for something else. It may be good fun all around.

Young American legend:

Lauren Bacall— her look, her style

Wide-mouthed, with a deep deadeye voice—sounding sexy and faintly mad-at-someone, Lauren Bacall looks the way most American women yearn to look; the way that stops men—American and otherwise—smack in their tracks. (When she sounds irked, there is the alluring implication that she just might make up.)

This fascination has been a national glow since 1944 when she appeared in her first movie, *To Have and Have Not*, swinging leggily through a Caribbean bar, turning her powerful horizontal eyes on Humphrey Bogart, and thudding out the famous catch-phrase, "You know how to whistle, don't you?" The pauses, before and after that line, packed some of the neatest movie wallops of all time. . . . This season she will play her first Broadway lead, the title rôle in George Axelrod's play, *Good-bye Charlie*. Charlie, glimpsed in a trench coat in the first scene, is the reincarnation of another Charlie, male, attractive, and something of a bounder; turned into a woman as punishment for shabby behaviour. "I go on," said Miss Bacall, "getting more and more female and I end up as just a *girl*. Who can't say no." At that point in her explanation, she said firmly to Vogue's photographer, "NO, dear, I don't want that pale look." What she does want, and has, is a superbly natural look, keyed to her tiger-coloured hair and grey-green eyes: "For my peculiar face I look best when I look as though I'm not wearing make-up." This does not mean no make-up. For day-in, day-out living, she uses no base, a good medium-fair powder and clear unblued lipstick that's light but never pale. ("I hate very dark lipstick, but I like to look as though I'm wearing it. I think women should do what makes them look better.") One key above this means the use of a light-textured make-up base, green eye shadow, a little pencilling—"I love eye make-up." None of this is quite as simple as it sounds, a fact which comes to light when Miss Bacall wields a fast, unfailing lipstick brush; the technique is impressive. And there's an organized mind's stash of personal rules, one of which flickered into view this way: "Some things that are good for photographic effects—or for a part—may not be any damn good for life." About hair: The Bacall look (*Continued on page 109*)

*Lauren Bacall, right: "I hate that copied look in make-up.
... Most of us want to look the way we look for men."*





Lauren Bacall *continued*

in its classic form depends on the coif shown on these pages—right for day, evening, city, country, probably the most American cut ever. (In the mid-Forties, while the shape and the soft suggestion of wave were much the same, there was a look of more hair, longer hair. Now this is changed just enough to bring it within the frame of fashion.) About clothes her point of view is much the same. According to Norman Norell, who makes many of her clothes and who designed the white evening dress shown here, the major Bacall rule is that you shouldn't have to "do too much to clothes," just wear them. Nothing "itsy-bitsy" rates with her, and nothing flowing; short jackets are out because she's tall. Big collars, sizable topcoats, and big clean-cut capes she likes very much. Her suits are usually flannel or tweed—this year in the Chanel vein, one of porridge-coloured tweed with a pink silk blouse, another of navy-blue wool with red piping. As a suit substitute she wears a Traina-Norell three-quarter coat with a skirt of the same fabric and a shirt or sweater. If she wears a hat at all, it's a beret or a Garbo slouch. Her shoes come from Paris, all made by Mancini, all with heels that are lower than high, but slender. The manner, as she said herself, is "what we call studied carelessness," with a speedy wonderfully contemporary dash and a figure as lean as a shoelace but far more interesting. For *Good-bye Charlie* ("It is—we hope—charged with glorious fun") Miss Bacall will be dressed by Mainbocher, and her comment was simply, "If he designs it, how can I *not* like it?"

Left: Smashing, unforgettable look that might be called the-girl-in-the-tigerskin-coat. Characteristic of the Bacall throwaway dash, the fashion individualism that stands up any hour, any place. By Georges Kaplan, made of tigerskin from Nepal.

Right: An uncomplicated slither of white silk crêpe, showing the Bacall stance, the angle of the lean, magnificent shoulders. The all-over glitter comes from multicoloured sequins. By Traina-Norell. At Bonwit Teller; Nan Duskin; I. Magnin.

*"I love to be thought
of this way."*

*"It's what we call
studied carelessness."*





Women like
them:

Yves Montand

When Montand sings, he manages at will a mean and sexy sound, infinitely attractive. For his voice has just enough grate to it, a deep nasality as though he were sometimes snarling high in his nostrils. But song is not all. He is an actor, a brilliant one, who uses only part of his talents in his present recital, *An Evening with Yves Montand*, in which he sings, dances incidentally, and gives a wily exhibition of total charm. His peculiar, definite rhythm could almost be called the Montand rhythm, to which he adds a few exact gestures while singing without a slovenly syllable. To raise the popular, storytelling ballad into characterizations, he may droop the left shoulder, or lift his eyelids snobbishly, or let his face relax into the comfort of love. Perhaps his most appealing song is that of the dreaming boy who sees himself as Fred Astaire. For that number (right) Montand needs only two props: a top hat, a black cane. Squeezing out three thin chins, he goes into a superb Astaire parody dance—the half-crouch, the pigeon-toed step, the knees flexed and then stiffened, hands absurdly insouciant on the cane, the grace, every movement just slightly off. (The wild eye glare, however, is pure Montand.)

Cary Grant

The only actor upon whose attraction practically all women, their husbands, daughters, and sons agree, Cary Grant has finally reached that plateau where he belongs to himself. A man deeply tanned, his grey-black hair a trifle long, the lines around his eyes rightly crumpled, he walks about the world as though it were a village, saying hello mildly as people recognize him. He does not yearn for fame with privacy; he gave up one to get the other and likes his choice. To get people to enjoy him in such extraordinarily good, fun movies as *Indiscreet*, *North by Northwest*, and the new *Operation Petticoat* requires strong, often boring, work. An amusing man off stage, with a full and serious side kept for his friends, he listens, gives complete attention, but slips off pleasantly into spurs of nonsense. When *Vogue's* photographer asked him to repeat his crushed smile, Grant said to the *Vogue* editor there, "Say something soft and sweet—like vanilla éclair." Recently, Mike Connolly wrote in *The Hollywood Reporter* that a New York writer wired the studio: "How old Cary Grant?" with the return answer checked with Grant, "Old Cary Grant fine. How you?" Just being Cary Grant is an art, additional to acting.



The big accessory change

EVELYN HOFER



The big accessory change is, simply, the big accessory—the stopper pin, the stupendous ring, the turtle-neck choker of beads that got its start at Dior and has been climbing steadily in fashion since. Bigness, then—and impact—is the idea. What's got to go: the timid-twig school of jewelling, the carat-pretensions. What's newer and better is what's visible on all fourteen pages here, throughout this issue and, we should imagine, on present lists in the making now—namely, the grand-scaled fake that's less jewel than look-maker-extraordinary. Need we remind anyone that a blaze of this significance would make quite a lot of Christmas? *Directly left:* Conflagration of rhinestones—all shapes, all sizes, heaped together and blazing away like sixty. This pin—strictly a night light—by Fashion Craft; about \$30 plus tax. At Saks Fifth Avenue. *Right:* Night look that ought to settle, once and forever, the question of just what can be done with basic black—and a fairly breathtaking amount of décolletage. The everything answers: a seven-storey choker, a marvellous hat, some peripheral glitter. The “choker,” two ropes of jet and baroque pearl beads (about \$13 each, plus tax); three strands of fake pearls (about \$18 plus tax). By Judith McCann. Dress, by Monte-Sano & Pruzan, of lacy knitted wool; about \$200. Chanda hat—a feather-filled velvet Breton, worn at a rather rakish tilt. All, at Lord & Taylor. These, and the ring—a bogus ruby, by Joseph Mazer—also at I. Magnin. Peripheral glitter to apply with a stick: Coty's green eye shadow.





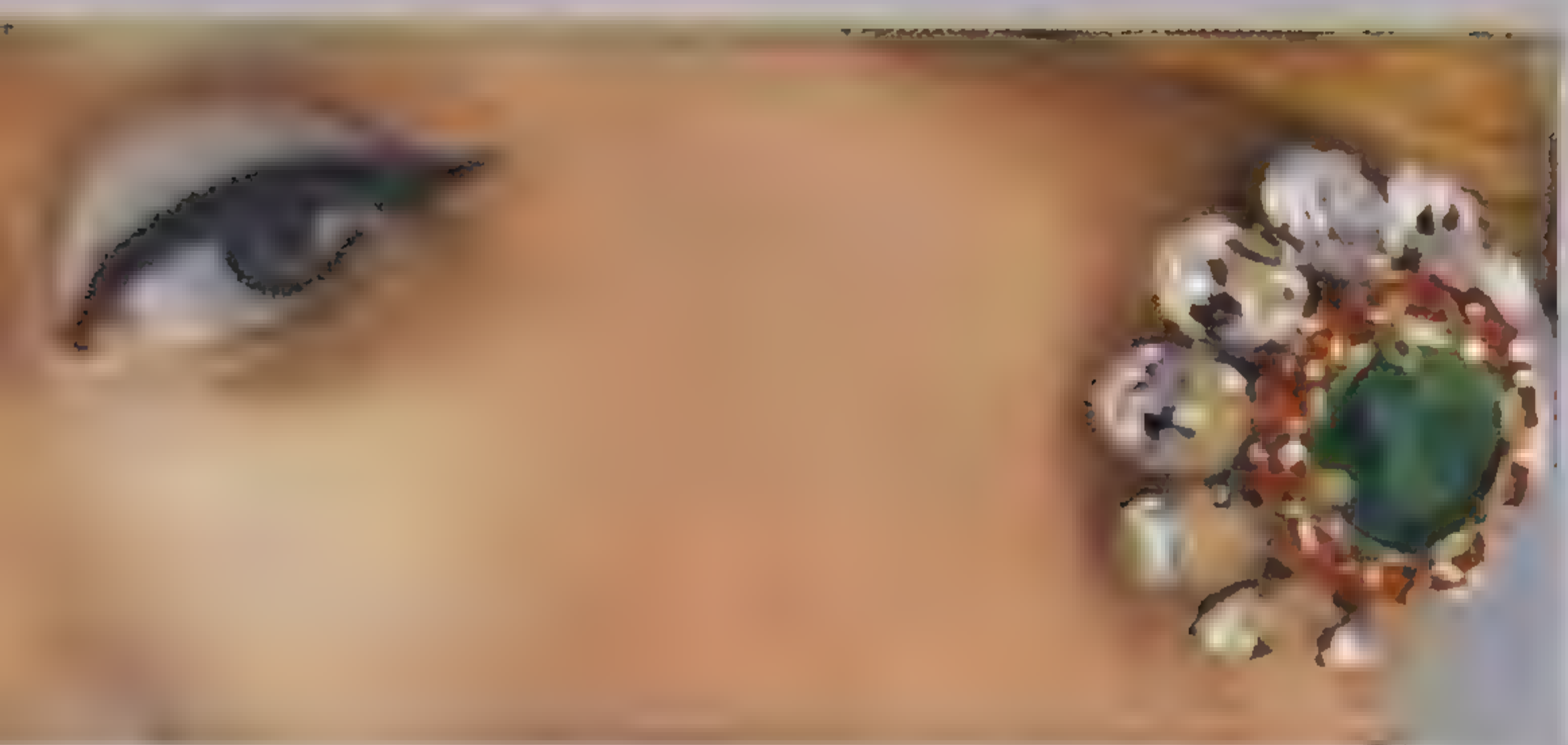
Glitter—sized up




Left: Expect this of glittery pins now—enough voltage to carry a look solo; more glitter here would be a superfluity. This pinwheeling soloist, by Coro; about \$15*. The red rayon velvet stole, by Echo; about \$17. Both: Saks Fifth Avenue; Hutzler's; Dayton's. *Above:* Earrings of almost ear-muff proportions, giving off a light of emeralds, pearls and rhinestones. (Fake emeralds and fake pearls, of course, but fake in the delightfully open way that's par for the new jewel-course.) The earrings, by Marvella; about \$30*. *Right:* Multiplicity of dazzle—fake pearl, ruby and green tourmaline necklaces worn, newly, together. By Marcel Boucher. Pearl bead necklace about \$45*; ruby or green bead necklace about \$30*. *All earrings, necklaces: Bonwit Teller; Julius Garfinckel; I. Magnin.*


*PLUS TAX







New jewellery— massed for power



Facing page, top: Snowflake shape of earring—a blizzard of rhinestones and squarish mock emeralds. These, by Scaasi; about \$30*. Bonwit Teller; Neiman-Marcus; Joseph Magnin. *Centre:* Magnified button earring with almost enough light to read by: fake emeralds, rubies, rhinestones. By Schreiner; about \$16*. Bonwit Teller; Julius Garfinckel; Neiman-Marcus. *Below:* Emeralds—fake ones—up to here. Four-strand choker with rhinestones tossed in for good measure. By Scaasi; about \$65*. Bonwit Teller; Neiman-Marcus; Joseph Magnin. *This page, top:* Wrist corsage of rainbow-coloured rhinestones with golden streaks across each cluster. Link bracelet, by Miriam Haskell; about \$80*. From Saks Fifth Avenue. *Right, below:* Pins in a double-strength of grey stone brilliance, not quite matching shapes—to wear together for precisely that reason. The triangle pin, about \$13*; the pinwheely shape, about \$10*. Both pins by Kramer. From Bergdorf Goodman. *Below, left:* Choker bracelets—a mass of nuggety grey beads, nuggety red beads. These by Laguna. Each bracelet, about \$25*. Both, from Bergdorf Goodman. *Directly below:* Green starlight—bogus tourmalines, and rhinestones to really get the message across. One of a pair of ear-covering earrings, by Bogoff. \$13*. At Best & Co. *PLUS TAX



EVELYN HOFER



Chokers—on the rise

This was the change coined at Dior: the look of more necklace, worn close at the throat and higher—as shown here. *Left:* Three strands of great cut-ruby beads and—here and there—huge rhinestone chunks. By De Mario; \$10*. Bergdorf Goodman; Wanamaker's, Phila.; Frost Bros.; I. Magnin. *Right:* Two five-strand necklaces of bogus pearls, each clasped at front with an enormous fake ruby. (With this kind of jewellery, a certain amount of swan-ishness is in order—and hair swept well off the bead-line.) About \$15* each. Rhinestone earrings, about \$7.50*. By Marvella. At Altman's; Hudson's; Vandever's; I. Magnin. S. PLUS TAX





Dazzle—in a flash

Left: Daisy chain of fake emeralds and rhinestones, worn with an almost choker-length sway of earrings. Choker, about \$60*. Earrings, about \$30*. Both, by Trifari, at Saks Fifth Avenue; Hutzler's; Harzfeld's; Frost Bros. Maison Antoine coiffure; with a scented Lenthéric permanent wave at the controls. *Right:* Self-assembled dazzle—three separate necklaces in a mix of pearl, gilt, and rhinestone beads; in all, eight strands deep. By Richelieu. Two-strand necklace, about \$15*; three-stranders, about \$20* each. Altman's; Marshall Field.

Directly below: Enough rope—long swingy gilt earring, twisted, knotted, dangling a pair of golden globes. This, by Mosell; about \$8*. At Saks Fifth Avenue.

*PLUS TAX



EVELYN HOFER





New day breaks—with tradition



This page, top left: Clank of chains, held in line by a T-bar. Triple-decker gilt bracelets by Monet; each, \$8* at Best & Co. The earrings: lacy, golden, flashing topazy signals. By Castlecliff; about \$10* at Bonwit Teller. *Top right:* Ropes of ropes—a pair of gilt bracelets with multicoloured stones caught up in the twists. By Mosell; each about \$12* at Bergdorf Goodman. *Directly above:* Jet with all the lights turned on—iridescent beads in a two-choker pile-up. By Dalsheim. Five strands, \$13*; eight, \$20*. At Best & Co. *Left:* Big bubbly ring with beads clustered like bees on a flower—rubies, emeralds, sapphires, to name three fakes. By Bergère; \$12*. At Bonwit Teller. *Facing page:* Badge of glitter, green and grey, pinned to the collar—we repeat, collar—of a green mohair sweater. Van S Authentics pin: about \$36*. Huge-collared sweater, by Anne Rubin; \$70. Both: Henri Bendel. Pin: I. Magnin.

*PLUS TAX







New glitter sites

Whatever happened to the idea that stockings ought to be the colourless ciphers of fashion? These did: golden stockings, silvery stockings, stockings with a sheer bronze-y shimmer. Sparkle is the surname, and the sparkle is built-in: no special care needed, except in the wearing—evenings only, with restraint. Hanes seamless stockings of Du Pont sparkling nylon; \$2.50. The ring, a huge fake emerald isle hedged with rhinestones. By Marvella; about \$10 plus tax. The bracelet—a delicious clatter of mock emeralds, pearls, and rhinestones dangling from gilt chains. By De Mario; about \$18, plus tax. The stockings, ring, and bracelet, at Bonwit Teller; Neiman-Marcus; I. Magnin. Finger-tip jewellery: Revlon's effervescence—Champagne Taffy.

Cloche veiling; new length of glitter

Infatuatingly pretty hat-look that's less hat than a way of deepening deep-pool eyes, idealizing a woman's complexion, setting up an alluring night play of light and shadow. This, black silk maline, attached to a circlet of velvet by Lilly Daché. The other jewel: half a pair of rhinestone streamers—square-cut *and* pear shaped. Earrings, by Eisenberg; about \$30 plus tax. Both from Saks Fifth Avenue; Woodward & Lothrop; Frederick & Nelson.



The Paris School— nightscapes two ways

Bare or covered, fragile or vivid—the choice is open here; openly marvellous.

Left: Pale-pink and white silk jersey—the flow-gently look—with streams of minute tucking, enough bareness to make a curve of ivory shoulders the major accessory for peak effects. This by Grès, a famously apt hand with jersey by day, by night. In America at Henri Bendel; I. Magnin. Further colour note: Gerania lipstick by Produits Nina: Henri Bendel.

Right: Vivid and *not* bare, this yellow damask dress and coat; the coat is a slipper-length cardigan—and the slippers match; the dress falls narrowly from a high square neck, has no sleeves, a narrow-gauge belt tied very slightly above the waist. By Lanvin Castillo. Lipstick for yellows: Antoine de Paris Sirocco, which has a heart of “gold.”





PEOPLE ARE TALKING ABOUT

PEOPLE ARE TALKING ABOUT . . . Holidays and fun instead of the Russians. . . . The new Frank Lloyd Wright building for the Guggenheim Museum—its interior like a great, light, translucent eggshell with ramps, the spectators somewhat in the position of yolks; its formidable exterior, however, seems somewhat more like an immense battleship, docked on Fifth Avenue. . . . Daniel Lang and his new book, *From Hiroshima to the Moon*, a simple, fascinating tour of certain complexities since 1945, usually explained by a scientist, but here by dozens of scientists, all enabling Mr. Lang, an easy understander, to understand.

PEOPLE ARE TALKING ABOUT . . . The misery of the movie, *The Best of Everything*, in which only the views of New York come out beautifully, for the cast bogs in a sump of clichés and pretty girls trap themselves in a series of completely foreseen difficulties. . . . The satisfying rightness of the baseball phrase, “clutch play,” used in any season to describe an instantaneous heroic move. . . . Italy’s Settebello, a great train, its interior a wonder of glass, plastic, and clean aeronautical lines, on the run between Rome and Milan. . . . Those telephone numbers that can be dialled to get such comforts as tepid-bath advice for insomniacs from a foam-voiced woman selling mattresses.

PEOPLE ARE TALKING ABOUT . . . The release of the full comic span of Art Carney, in his new monthly series, each different, each, at moments, flatly brilliant. . . . The new floodlighting in Central Park that makes the trees along Fifth Avenue look like phosphorescent tissue paper, marvellously green. . . . In Rome, the new crowded restaurant, Da Meo Patacca, in Trastevere, where the food, mostly charcoal-broiled steaks and chickens, receives special help from the sound of a small boy with rhythm and a red bellhop suit, singing, and the sight of a cowboy on horseback giving parking directions outside; the owner, an American from Oklahoma, sometimes late at night dances a tarantella.

PEOPLE ARE TALKING ABOUT . . . The young German actor, Horst Buchholz—thin, slithery, with a small brooding face—looking like a cross between an Arab boy and a smart cat. . . . The exquisite but strong paintings of Balcomb Greene, in the recent exhibition at the Bertha Schaefer Gallery; especially those with figures, white, rather veiled as though slightly obscured by failing eyesight, yet all the more beautiful. . . . The pleasure of the book, *Table Topics*, a cultivated stroll by Julian Street, who stops for gossip about food, people, wine, and particularly for such revealing anecdotes as the time Maurice Healy, dining with friends, said that he could tell by the waiter’s pronunciation that he came from Dijon, but when the waiter was asked his native place, he answered, “Istanbul, Monsieur.” That did not discomfit Healy. “The poor bastard,” he said with a shrug. “You see, he doesn’t know.”

PEOPLE ARE TALKING ABOUT . . . The European movies that are now being done with a minimum of close-ups to prevent lip readers noticing that the English dubbing doesn’t match the mouth movements. . . . In England, the serious, intelligent, eighteen-year-old, bearded Cliff Richard, whose rock ‘n’ roll records and Saturday night television appearances are squealing successes, particularly his toothsome song, “She’s a Living Doll.” . . . The definition of an optimist: “A man who thinks the future is uncertain.”

Opposite

MARIA COOPER, daughter of Mr. and Mrs. Gary Cooper, has a straightforward young manner that brings to mind short white gloves and French governesses. Her long-legged good looks are, like her mother’s, based upon masses of rusty hair, crescent laugh-lines around her mouth, and smooth brown skin that shows thousands of tiny golden freckles in the sun. Just twenty-two, she wants *not* to be an actress (“acting just compounds the difficulty of living”), but to design what television people call the crawl, the imaginative variations on screen credits. Toward that goal, she goes four days a week to the Chouinard Art Institute in Los Angeles. Weekends, she and her mother skin-dive off Redondo Beach, forty minutes from their house, or charter a boat to Catalina; for holidays, the family goes to Sun Valley. Miss Cooper, who prefers to wear hand-me-downs from her mother, is apt to think of a cocktail dress as something to wear after skiing. After her hair and make-up had been changed slightly for this photograph, the photographer asked if she liked the way she looked. “It’s different,” she said.



SPOTLIGHT ON THE THEATRE

THE SOUND OF MUSIC

(left). In this swing through the life of that strong-willed Baroness Maria Trapp, Mary Martin skillfully becomes in turn a postulant in an Austrian Abbey, a bride in a Mainbocher wedding dress, and a refugee escaping from the Austrian Nazis, a mean crew that add the right pound of tension to this crafty play by Howard Lindsay and Russel Crouse. They give the underpinnings for the breeze of music by Richard Rodgers and the lyrics by Oscar Hammerstein, 2nd. Although the corn grows higher than an elephant's eye in such songs as "These Are a Few of My Favorite Things" and "So Long, Farewell," and "Climb Every Mountain," the corn is delicious Golden Bantam. As a happy man said, leaving the theatre, "it has 'purity, body, and flavour.'"

TAKE ME ALONG (right). In this new musical, adapted from the Eugene O'Neill comedy, *Ah, Wilderness!* the fun has been increased, partly by the genius of David Merrick who took Jackie Gleason for the rôle of Sid—a wandering newspaperman, always slightly lit, if not flambéed. Big, fat, popeyed, amusing, tender, Gleason teams with everybody, turning each of his songs by Robert Merrill into a memorable bit—"Sid, Old Kid," or the soft-shoe "Take Me Along," with Walter Pidgeon, or a moody one, "I Get Embarrassed," with wonderful Eileen Herlie. Directed by Peter Glenville, who manages to catch the mood of the Fourth of July in a small American town about 1906, the production has a superb skulk of players, including Una Merkel and Robert Morse as mother and son, with son doing charmingly one of O'Neill's fine, anxious seventeen-year-olds.



AT THE DROP OF A HAT (right) is a revue with a cast of only two, Michael Flanders and Donald Swann, both talented, properly intelligent, and almost continuously funny. Swann plays the piano and sings, bearded Flanders sings and talks and uses his wheel chair like a jazzed-up scooter. At times Flanders freezes towards Swann whose blandness has its own maddening quality.



THE MIRACLE WORKER (below). This sinewy William Gibson play, deft, careful, enormously touching, and even amusing, moves into fresh material for the stage since it is based on the realities of the relationship between a great teacher, Annie Sullivan, and her pupil, eight-year-old Helen Keller, irritating, pitiful, stubborn. Directed subtly by Arthur Penn, Anne Bancroft plays Annie Sullivan, a woman who must fight for domination with a blind, mute, deaf child of extraordinary intelligence. Any of these three adjectives fit not only her performance but that of Patty Duke—brilliant, marvellous, remarkable. Until Annie Sullivan, the child had won, handily, all battles. To go up against her was a little like sending Daniel Boone against General von Clausewitz, that master strategist.



THE GANG'S ALL HERE (left). This effective, theatrical, but somewhat crude job of writing, by Jerome Lawrence and Robert E. Lee, allows Melvyn Douglas to play superbly that Ohioan editor, who became the broken, confused, honest but stupid, President of the country, Warren G. Harding. Although he is not called that in the play, the disguise is no more blurred than if he were seen through plioilm. (Left to right, E. G. Marshall and Jean Dixon, with, between them, Douglas.)



“When a young woman gets married...”

A STORY BY JOHN D. STEWART

If it will not molest you, I will sit down here for a little while, the old man said.

Please do, I said to him. It is hot for walking.

It is hot for walking up that hill. January is not always as hot as this. It is a fine day for you and your family to take food in the country. No?

Yes, we are very happy here in the sierra. We have the shade under this orange tree, and all these sunlit hills to look at, right down to the sea.

Ah yes, Spain is a very beautiful country, said the old man, but the life is not so good. Your wife will excuse my clothes?

She pays no attention to such things.

You are English? But you speak Spanish very well?

Little by little, I am learning it. It is a fine language.

So they say. As for me, I can not truly judge, since I do not know any other. It is a grand thing to have two tongues.

That is my ambition.

It is realized already.

How kind—

No, it is the truth. I have a daughter in England. She has two languages, the same as you. She is married to a lorry driver. Is that a good trade in England?

Very good. Hard work and much money.

He makes fourteen pounds every week. That is, they say, fifteen hundred pesetas. It makes one's head swim! He must be carrying legal gold! Ah yes, it is incredible—but then, of course, he is an Englishman. Tomkins, he is called.

And they live where?

In London. Do you know it? It is a very big city.

I know it well. It is indeed very big. It holds great opportunities.

For lorry drivers?

For everyone who works hard. London is a place where one can live well.

Thank God. You have not, by chance, met my son-in-law, the lorry driver Tomkins?

I regret to say, no—on account of the great numbers of people in London.

Naturally. But I understand that it is an old family, that Tomkins is a name of some distinction in England, of which you may have heard?

They are very good people—there is no doubt of that.

Good! That is my information, too. My daughter went over there seven years ago. She went with an English lady, from Gibraltar, as her maid. The lady was a commander's wife. I can not say the name, but it began with a B. Do you know such a commander?

I can not be sure. There are many such.

Ah, of course. My daughter used to send me a pound ev-

ery December—I suppose it was what she had saved throughout the year. Money she had left over. It came always at a good time for us, I can tell you! It is in the winter, that it is hardest to live up here in the mountains. Food is harder to come by, you understand, so that, naturally, it gets dearer. Then there is less work. Then one has to buy more clothes—boots and suchlike. . . . Ah, the trouble I used to have getting pesetas for those pounds! But it was worth it! Then she got married, the daughter.

When was that?

Three years ago. That year she did not send the pound—or, if she did, it never arrived. Nor the next year, nor this year. It may be that she will send it yet. Or it may be that the money is not so much her own now—she would not want to go against the custom in England. . . . Maybe she has simply forgotten—when a young woman gets married she forgets everything, eh? Her husband sees to that! Your lady will not take offense at this frankness?

She is busy with the children.

My daughter has no children yet, but no doubt she will. If she takes after the mother, it will not be for the lack of trying. She will need to save money for that? No?

Life is dear in England. They have great taxes and rents.

Worse than Spain?

Far worse than Spain.

My God! But she is not poor? Fourteen pounds is enough?

It is enough. She should be very comfortable.

Comfort, eh? That is God's greatest gift. She will appreciate that after living up here with us. God bless her and keep her so. . . . When I was coming up this hill I saw you sitting here in the shade with your beautiful wife and children—

Thank you, sir.

For nothing. I saw you as I walked up the hill, and I said to myself—strangers! Then I saw you were all about to take food here—may the food do good to all present—

Thank you for that.

For nothing again. I saw you, and I saw your fine motor-car across the road there, which is an English car. So I said to myself, this gentleman will have learning and education.

Very little. Will you take a glass of wine?

Thank you, but I am not thirsty.

Just a small glass. It is only rough wine, I fear.

No, no, I am sure it is very good. Well, thank you—since you have poured it out—health to all the family!

Thank you—and to you. Please have some bread and ham.

Thank you—no. I can not eat so early.

A little piece, for the sake of custom?

Very well, then . . . this is good ham. It is good to sit here conversing. My pack was cutting (Continued on page 181)

Six parodies— wildly probable

BY HERBERT GOLD

Here are notes for some wildly probable stories which I would like to see written by a brave and clear-sighted writer.

1. Final scene of a seduction drama. Plump, blond, and delicious Sandra Woolbottom has invited shy but sly young Wolf Fleecegatherer to her apartment for coffee after their late dinner together. With great hope, desire, and pretense of hipness, he reaches for her as they sprawl on a bearskin rug before her fireplace. "What on earth is the matter with men?" asks Sandra. "Just because I invited you up here at midnight, and laced a little cognac into the coffee, and excused myself a moment to slip into something more comfortable—you like this negligee? . . . it's so comfy next to the fire, with my skin glowing like this, look, touch, right here—is no reason for you to get ideas. I only wanted to talk, mon."

"Okay, sure, I dig," says Wolf happily, and they discuss American missile prowess for an hour or so (the ICBM is Sandra's hobby—she is an electrical engineer). After a while Wolf gets up, stretches, thanks Sandra for the coffee, invites her to the ball game with him tomorrow, and shakes her hand good night.

2. Peter Penniwinkle started life in poverty because his father, an inveterate gambler (O where are the veterate gamblers?), wasted the family patrimony in get-rich-quick stocks and bonds. He dropped many thousands in a fraudulent mining venture called Joyous Era Universal Gold & Platinum, Ltd., and that was in a day when a dollar bought a Big Dollar Dinner. The old man died in disgrace with fortune and in men's eyes, and also much nagged by his family. When young Peter began to come up in the world, he wryly papered the walls of the recreation room of his little house in the suburbs with the useless stock certificates which were all his father had left him. He wanted to preserve these reminders of the necessity to be Sound. For a time Peter made out just dandy, but then one year his wife decided she wanted a small, rational, economic Italian sports car, his daughter needed expensive orthodontic care, and his son ran up some steep poker debts on the high school playground. An acquaintance, Bertram Fenton, the well-known banker and investment counsellor, visited the house to discuss the possibility of a loan. Because of shame, the need for privacy, and the exigencies of suspense in a strong plot, Peter took him down to the recreation room to discuss the matter. Grunting with astonishment, wizened and kindly old Bertram Fenton, capitalist and title-searcher, put on his steel-rimmed spectacles and strolled about, glaring at the Joyous Era

Universal Gold & Platinum, Ltd. certificates. "My God!" he cried once. He then made some rapid calculations on a pad of paper. "My God!" he said again. "Why, you know, my lad,"—transfixing Peter with his gimlet financial eye—"this stock is really absolutely worthless! It's amazing!" He also refused to give a loan on the house because he discovered that the foundations must be sinking; there was water in Peter's whiskey.

3. Albert Skullcracker was a serious *avant-garde* writer. For years his books and stories were read by the several *cognoscenti* while he lived in misery—poverty-haunted, lonely, frustrated, embittered by lack of popular recognition. Finally he decided to write a historical novel which would be a best seller. Studying the formulas, he attacked the problem with intelligent determination—Napoleon, Russian winter, bosoms, famines, plagues, peasant philosophers, destroyed cities, duels, high adventure. At last the book was published. It was a total failure, selling 911 copies. Albert now knew that he had been trying to corrupt his own talent, that thing which it is death to hide, and he realized that he had performed an evil act, *basically* evil. He resolved upon nothing but honest expressive toil from now on. Gradually perhaps he could earn back his self-respect and be consoled by that bright inner glow in a contented old age. So he returned to integrity and wrote another serious novel, perhaps his finest work so far. To the astonishment of his publisher and all his friends, it sold less than 800 copies and was not bought by the movies.

That which I crave, in other words, is the sense of stickily imperfect reality which lies beneath those throbbing dramas of perfect success and love which tend to be dramatized with Gregory Peck eighty feet tall and bearing stereophonic ears, or the dimple in Cary Grant's amused cheek magnified until it is large enough to dance the polka in. Bitter fact might have wide popular appeal in a world which, contrary to the expectations of most of us, really exists. Maybe we are suffering under a paradox: the tricks of art merely bewilder when we want art to remind us of bitter, blessed fact.

I sigh before these visions of bedrock certainty.

4. The plain, efficient girl, devoted to a no-nonsense career, suddenly falls in love with her lean and kindly boss (twinkle in eye, charcoal grey in hair). He does not notice her. When she wants to be cute or glamorous, he says "Take a letter." Then one day the kindly old fellow who delivers the distilled water hears a mournful sigh and asks, "Run out of paper cups, did you?"

"No, pops. It's love, true love." And she confesses all.

The distilled water salesman also (*Continued on page 184*)



Portrait of a woman with a plan, list in hand, poised for action on the brink of Christmas. Purloined from several dozen such lists by intrepid shoppers, the present ideas on these pages were picked because their fun quotient is high; money quotient low.

*Fashion gear for shopping and on to a bistro dinner: beige worsted dress with satin notes in the form of collar and belt.
By Maria Krum; at Lord & Taylor.*

Nylabone, a ham-scented nylon "bone" to step up the protein pleasure in a dog's life. . . . For a sub-teen child—or a woman: the Brownie Starmatic camera that involves no mathematical aptitude, no light meters; it just points and clicks. . . . A two-pound Linzer Torte—ground filberts, slivered almonds, and a tart raspberry jam go into this—to order by mail from The Swiss Colony, Monroe, Wisconsin. \$4.85.

FOR PEOPLE WHO LIVE IN ANY-KIND-OF-HOUSES: A YEAR'S SUBSCRIPTION TO THE PARKE-BERNET ILLUSTRATED CATALOGUES; \$18. . . . FOR THE VERY YOUNG AND HOUSE-PROUD: GRANDMOTHER STOVER'S DOLL HOUSE MINIATURES, A BOX OF ASSORTED TRAPPINGS—TRAYS, CUPS, FURNITURE, \$1 AT STARK-VALLA, ON WEST 8TH ST., N. Y. . . . ALSO THERE: BLUE BOWLS, PSUEDO-BRISTOL, FROM ITALY. \$3.50 EACH.

Something made at home—pâté, perhaps, patted into little Japanese covered dishes with chips of truffle on top. A skillet and a Waring Blendor, plus enterprise, will produce the following: Cut $\frac{1}{2}$ pound chicken livers in quarters; brown in butter; add $\frac{1}{4}$ cup chopped onions, 1 small garlic clove, chopped, and cook 2 minutes. Add salt; pepper; $\frac{1}{4}$ tsp. thyme; $\frac{1}{4}$ tsp. marjoram, basil, sage, mixed; $\frac{1}{4}$ cup brandy. Blend until smooth and pack.

ARCHITECTURAL PRINTS AND THE LIKE, FRAMED, UNFRAMED, OR BLOWN UP TO WALL-SIZE TO PAPER A SMALL HALL, A SEGMENT OF A DINING ROOM, ET CETERA. LIKELY PROSPECTS FOR THIS: FACSIMILE MANUSCRIPTS OF MUSIC FROM BROUDE BROS., 56 WEST 45TH STREET, NEW YORK, WHERE CHOPIN FRAGMENTS COST FROM \$7.50 TO \$12.50 . . . OR ILLUSTRATIONS FROM A FAVOURITE BOOK. . . . TO BLOW UP ANY OR ALL TO PHOTOMURALS COSTS ABOUT \$3 A SQUARE FOOT, INSTALLED. . . . SIMULTANEOUSLY MAGNIFICENT AND OFF-BEAT: KING FREDERICK II'S BOOK ON FALCONRY WHICH COSTS, IN REPRODUCTION, ABOUT \$40. . . . ELGER'S MAP OF THE MOON "FOR SERIOUS LUNAR STUDY"; \$3 AT ASTRONOMY CHARTED, 33 WINFIELD STREET, WORCESTER, MASSACHUSETTS.

TULIP BULBS TO ORDER FOR AUTUMN DELIVERY FROM HOLLAND. FIFTY BLUE PARROTS, FOR INSTANCE, TO BE HAD FOR \$4.50 THROUGH G. W. T. GORI, ROOM 532, 11 BROADWAY, NEW YORK 4. . . . TO PLEASE A CHILD WHO CAN'T TELL TIME OR ENCOURAGE ONE WHO MIGHT—A RACKETY LITTLE CLOCK FROM JAPAN; ONE OF THE MOST RIVETING, OWL-SHAPED, WITH EYES THAT TICK RIGHT, TOCK LEFT. \$5. . . . A LOT OF SOMETHING TRIVIAL BUT SATISFYING: 7 INEXPENSIVE BALLPOINT PENS; 25 SCRATCH PADS; 12 OR MORE PACKETS OF PAPER COCKTAIL NAPKINS, PREFERABLY MILLEFLEURS; AN ASSORTMENT OF SPONGES, OR ONE ENORMOUS ONE.

...Presents

—more-taste-than-money, love-and-joy in the giving

Action presents: An underwater compass for skin divers; \$6 at Hoffritz. . . . Safari cushions to tapestry oneself in prints of leopard, zebra, and tiger. From Alice Maynard; about \$7 each. . . . Caviar spreaders (now there's action) made of white pseudo-bisque and shaped like dolphins with the blades leaping from their mouths. About \$2 each. . . . Man's barbecue bag of dull green and red fake leather, equipped with a fork, a butcher's knife, flipper, of German steel with appropriately high temper. \$30. . . . White Limoges cooking spoons, pretty enough to serve a casserole. Three sizes for \$10. These last three, Stark-Valla Emporium. . . . A fish kettle (\$18.50) from La Cuisinière, 903 Madison Avenue, New York.

MORE JAPANESE: ORIGAMI BOOKS THAT TELL HOW TO MAKE BIRDS, LILIES, AND SO ON, OUT OF FOLDED PAPER. GOOD FOR ALL AGES. . . . PAINTED PAPER UMBRELLAS. . . . DOLL-SHAPED ERASERS, TWO IN A BOX, FOR ABOUT 60c. JASMINE SHOP, NEW YORK.

Teen-age girls, it seems, have discovered a small mine of ego-gratification in hand-made lingerie, the more elegant and devastating the better; money, it seems, is not everything. . . . Meanwhile, back in the mid-thirties range, there's a revival of interest in the "nice white handkerchief" fetish — but they must be all-white. No violet violets. Same goes for linen cocktail napkins.

"PICASSO: HIS LIFE AND WORK," BY ROLAND PENROSE, A CAREFULLY, MINUTELY DETAILED BIOGRAPHY, ALMOST YEAR BY YEAR, WITH MANY ILLUSTRATIONS, WRITTEN BY A PAINTER WHO BEGAN COLLECTING PICASSO AND HAS NEVER STOPPED. (PENROSE IS CHAIRMAN OF LONDON'S INSTITUTE OF CONTEMPORARY ARTS.) \$6. HARPER. . . . "WILLEM DE KOONING" BY THOMAS B. HESS, WITH 16 PAGES IN COLOUR. THE WRITING IS GOOD, CLEAR, AND FORTUNATELY FREE FROM EITHER HYSTERICAL DELIGHT OR VOCABULARY APATHY. \$4. GEORGE BRAZILLER, INC. NOTE: IT IS PART OF THE GREAT AMERICAN ARTISTS SERIES.

BOOKS: *Italian Villas and Palaces*, a big photographic book, with bright, contrasty photographs, 193, taken by Georgina Masson, who has also written informative large captions that are good but perhaps too brief. \$17.50. Harry N. Abrams, publisher. . . . For anyone who admires an extra-strong brew of story, moral, and open entertainment, a book by T. H. White: *The Once and Future King* (Arthurian mélange with satire), \$6; or *The Godstone and the Blackymor*, \$4. His extraordinary work, *The Goshawk*, detailing the fascinations of living with a hawk ("tonic for the less forthright savagery of the human heart"), has not yet been published in America but can be ordered through the British Book Centre, 122 E. 55th St., N. Y.

Enduring greenery—house plant varieties rather than Tannenbaum—should be chosen for size, the bigger the charmer. For instance: a loquat tree, the Chinese rush orange, five feet tall and given to fascinating shapes, about \$35; an areca palm—very let's-go-into-the-conservatory-Maud—also five feet tall, about \$22; or the modest arucaria, lacy and refreshing to the eye, about \$9 at the eighteen-inch level. In New York one excellent source is C. Kind & Co., 100 West 28th Street, where these are only three of seventy-five species in leaf.

Sculpture reproductions: for chinoiserie—a 36" sleeping Buddha, for instance, or stone filigree panels—T'Ang Alley at 941 Second Avenue, New York, where the owners wear beat blue jeans and prices go from \$15 to \$200. . . . For Mediterranean effects, the Florentine Craftsmen, 479 First Avenue, New York.

Assorted gifts to bear with small financial trauma: Stuffed vine leaves in cans from any Greek grocer who's local; to serve, after a sprinkle of lemon juice and fresh dill, with drinks. In New York, about \$1.50 for a good-sized can (Yalantzi Dolma, Zanae brand) at the Margarites Grocery Co., 374 Eighth Avenue. . . . Attractive little notebooks that are blank inside, with a pencil or ballpoint pen to help fill them up. . . . "Sleepy Baby," a small, lop-headed doll that appeals to children just coming out of the wobbly stage. About \$1, at Shackman's, 2 West 35th Street, N.Y. . . . Round sit-on hampers from Portugal. Roughly, \$9 to \$12. . . . Baby tureens that hold about a pint; some such charmers at Piazza Montici, dappled with pink strawberries or blue poppies. \$15. . . . Turkish coffeepots, shaped like beakers with long handles, made of brass; naturals for watering plants. \$5.



The Mainbocher continuity

This page: One of the swift and lovely surprises in Mainbocher's new collection—dark, seemingly plain wool “day” suits, opening onto a blaze of lamé or brocade that switches the time-plan to dinner, theatre. Here, charcoal-grey cashmere tweed double-breasted suit; jacket lining and sleeveless blouse of blue-and-silvery lamé, like sky after a storm. Made to order.

Facing page: Mainbocher's effortless and indomitable coat of dark-brown wool tweed that does nothing to call attention to itself, but can be spotted a mile off, and will be—in town, in the country, travelling. It has a dropped shoulder, a printed silk lining—and that mysterious X-factor, the Mainbocher touch. Made to order. Gold and diamond jewellery, both pages, from Cartier.





*Left: cascading earrings.
Above: two leaves unknown to botany.*

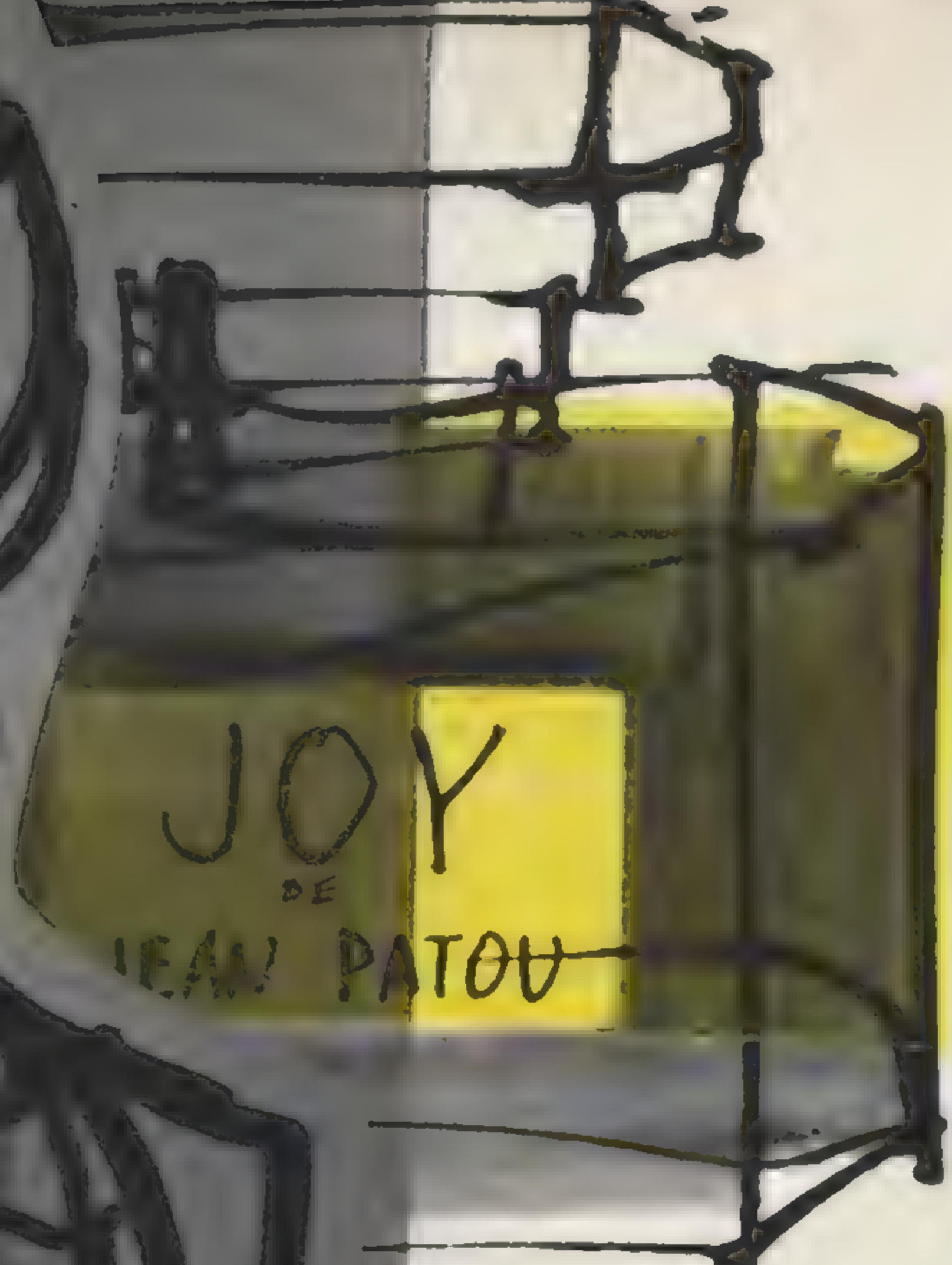
Ode, a scent bright as silver bells.

How to give a lot of present

One of the perfume "greats": Nuit de Noël.



Handcuff-sized bracelet.



*Joy—to the world,
or everyone within range.*

Big, brilliant ideas for Christmas presents, here—the new bold-scale costume jewellery; the great perfumes that have their own famous brilliance (some sparkle, some smoulder). All costume jewellery, except the earrings, left, is shown actual size. Now—starting at extreme left, on facing page: *Cascading earrings*, each a long, bright fall of rhinestones with three droplets of jet beads caught in the glitter. By Brania; \$10*. Jay Thorpe. *Two leaves* never seen on a tree—but they might turn up on the Christmas variety. Left, mock sapphires, turquoise beads, and rhinestones set in gold-coloured metal; \$12.50*. Right, mock turquoises, rhinestones, in gilt metal; \$12.50*. Both, by Cadoro; at Saks Fifth Avenue.

Handcuff-sized bracelet (two inches wide) of rhinestones; \$50*. By Albert Weiss; at Altman's. *Nuit de Noël*, by Caron—named for Christmas night, but welcome Christmas morning (or any other time, for that matter).

Ode, Guerlain's blending of roses and heliotrope, jasmine, syringa, lilies; fresh, bright, exciting as a still-wrapped Christmas package.

Joy, by Patou: its secret—roses; its name, a fairly apt description of the aura it spreads.

Giant butterfly pin of rhinestones, with bird's-egg size mock pearls—one grey, one white. A lot of pin, a lot of present—and a lot of fashion, right now. By Scaasi; \$26* at Bonwit Teller.

Magie, by Lancôme; jasmine, and fifty-odd other fragrant essences, adding up to enchantment. *No. 5*: Chanel's gift to women—for many, Christmas would be Hollow, Hollow, Hollow without it.

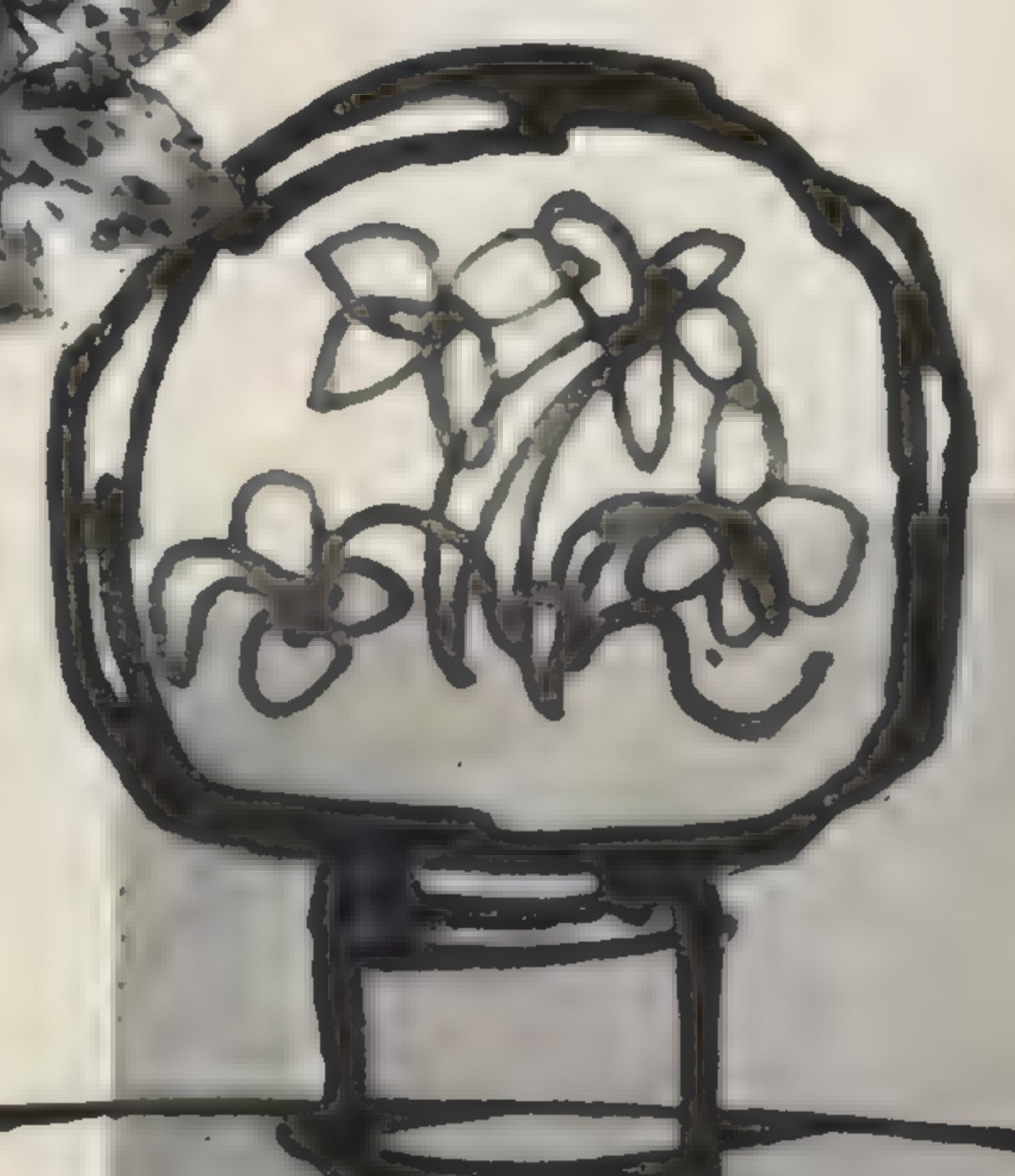
*PLUS TAX

DRAWINGS BY ARNO STERNGLASS



*Giant butterfly wings,
plus bird's-egg "pearls."*

*Magie, flowery
charmer;
Chanel No. 5,
ageless, superb.*





Star-shaped burst of rhinestones, "pearls."

For Christmas, rustles of spring: Diorissimo.

Arpege, famous, infallible.

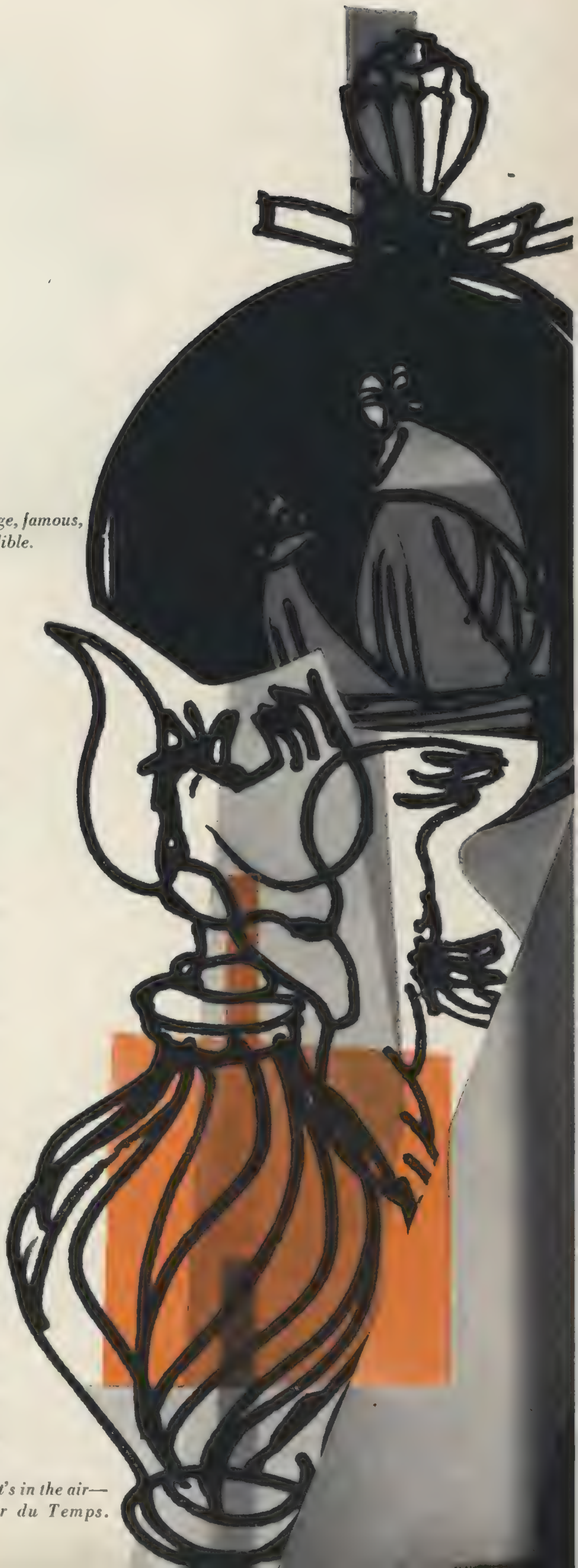
Christian
Dior

A lot of present *continued*

Diorissimo, Dior's ravishing floral bouquet, with an overtone of *muguet*—the Dior flower signature. *Star-shaped burst* of rhinestones, mock pearls—here, actual size; a sort of Halley's Comet of jewellery that might light up a woman's whole clothes-life. By De Mario; \$25* at Bonwit Teller. *Arpege*, Lanvin's famous enchanter; a present that's Safe—but never banal—for any woman you know, provided she hasn't taken leave of her senses. *L'Air du Temps*, by Ricci—light, flowery, delicious, with a tang of spice; the bottling, a Lalique flacon with two crystal birds in flight. *Quadrille*, Balenciaga's subtle perfume that manages to convey the highly-distilled fashion-aura of his clothes; a blend of flowers, fruit, spices. *Nostalgia*, by Germaine Monteil. Christmas is the time for this sentiment—and this scent, a lovely mingling of jasmine, sandalwood, patchouli, et al. *Stop-light earrings*, just as arresting and much more becoming; round, ruby-red stones, each circled with a dazzling rim of rhinestones. By Marvella; \$15*. From Saks Fifth Avenue. *Brightening bracelet*, that might start off by brightening Christmas night and go on from there. Huge rhinestones, set in great, sparkling clumps. By Brania; \$30*, at Saks Fifth Avenue.

*PLUS TAX

*What's in the air—
L'Air du Temps.*





*Elegant, high-and-dry
fragrance: Quadrille.*



*Right: Nostalgia—
romantic, evocative.
Below: Stop-light
earrings;
brightening bracelet.*

FRANCES MCLAUGHLIN-GILL



VOGUE
PATTERNS




Long way to spend an evening

On more engagement calendars this time of the year: more need for looks like this—long, glamorous, unstintingly gala. Filling the need here, two such winning looks to make—by day—with Vogue Patterns. *Left:* Pale flowered brocade, whipped into a covered close-waisted sliver of shape; a fairly low-pitched décolletage at back. Naturals here: the look of hair with a Lauren Bacall swing to it; a sway of glittery earrings. Vogue Pattern 4056, made in Onondaga off-white brocade, woven with Metlon golden threads. Fromm Golden Glory fox cape by Fredrica. Shoes by Bally. *Right:* Sleeves, small waist, big skirt—a thoroughly romantic way for a dress to look (particularly if it is, as here, made of pale printed satin and velvet, and worn with a jewelled choker). Vogue Pattern 9827, in Staron's pink-and-white silk satin with cut-velvet flowers; propping the bell of the skirt, a lining of Keybak interfacing. Coiffures both pages: Mr. Kenneth of Lilly Daché. *Other views, yardages, page 183.*





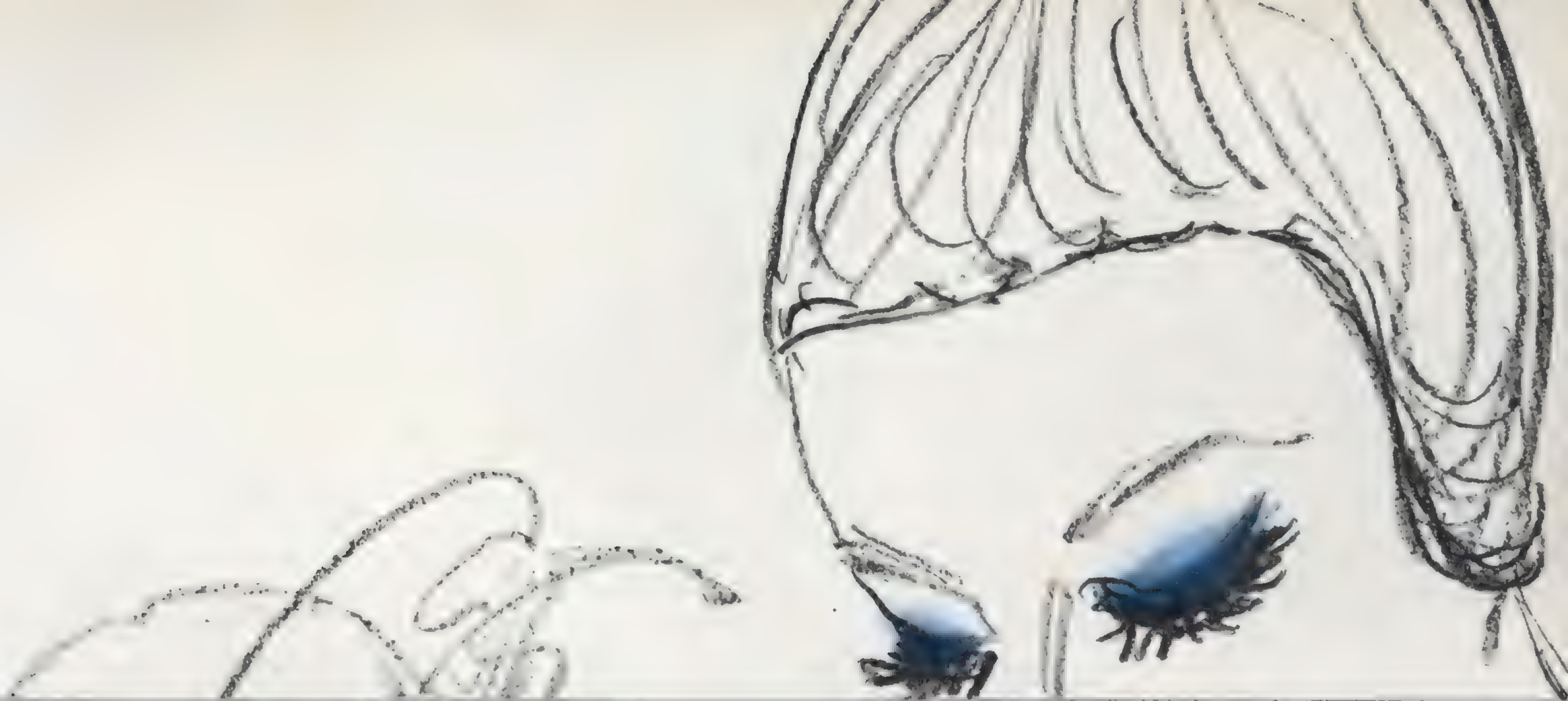
New fur
extravaganza



Facing page: Stone marten, a long-haired, meltingly soft fur in brown and honeyed tones, has these famous advantages—it's a great flatterer; superb for day or evening. Here the skins are horizontally worked in a charming wrap of coat, three-quarter length. By Ben Kahn, of Polish stone marten. At Nan Duskin; Creed's of Toronto.

This page: Fox in a dramatic and prodigal new shaping. Saga Norwegian blue fox is used for the top and skirt of this coat; the mid-section is slender, unfurred, made of taupe diagonal nubby wool. The effect—graceful, un-bulky, tiny-waisted. By Maximilian; also at Holt Renfrew of Canada. Hats, both pages. Christian Dior-New York. Gold, diamond jewellery, David Webb.





The brown and the bare

News in swimming suits; beachable beauty tips

For under a 1960 sun, new beach clothes, and new good looks to go with them. Swimming suits, this season, are bare, sleek, and (going people one better) some of the most dashing are already brown—in shadings of kelp, rope, bronze, all wonderful with a glowing skin. To provide the latter, one of the most successful breeders of sun tans is Bain de Soleil by Antoine; this protects, smooths, encourages a lovely colour. For instant sun tan: Hydrasolaire, a vanishing lotion that leaves a tint on the skin, avoiding first-day-out pallor; meanwhile—back at the beauty ranch—it's working to build a real tan. By Stendhal. For the swimming eye, waterproof eye make-up in liquid form—eye liner and eye shadow, undaunted by sun, salt water. Three kinds of these, made by Max Factor; Juliette Marglen; Germaine Monteil. For the sunning eye, a new diamond sunglass shape (shown at right) that's flattery for most face-shapes; the frames, sand-coloured. By May, at Koble & Stern. Beachable extra: a swimming wig of well-coifed rubber, available in five hair colours—one at left. To use after-beach, a fragrant dusting powder that comes in a squeeze bottle, appears in gentle drifts. The scent, Écusson; by Jean d'Albret.

Brief case of brown—a swimming suit, opposite, that just misses being two-piece by inches at front. This, for a good swimmer, a good figure. (The bareness can go on the lee side with new beach wraps on the next pages: a Hawaiian Muu Muu dress, a beltable brown sweater.) Swimming suit by Gernreich-Westwood, of elasticized knitted wool; \$23. Hair-coloured swimming cap by U.S. Rubber. Both at Lord & Taylor. Swimming suit, also at Halle Bros.; Jax, Beverly Hills. Lip service for beaches: Lip Moisturizer, worn under a coat of Cherry Frappé lipstick. Both Frances Denney.







Opposite page:
Classic tank suit
of brown rib-knitted
Helanca nylon with a
throughway of bareness
at the middle. By Rose
Marie Reid; \$30 at
Lord & Taylor; Dayton's;
Frost Bros. Glow-getters—
sun, plus Bikini Suntan
Cream: Helena Rubinstein.

The brown and the bare—more coverage



This page, far left: Beach
dress, long, slit, of brown
and white hand-screened cotton.
By Cole of California; about
\$20 at Bonwit Teller; I. Magnin.
Near left: More brown wrapping—
a wool beach sweater, near-knee length,
belted. This, for over pants too.
By Geist & Geist; \$35. Bergdorf Goodman.

I. Magnin

White

for climate-hopping

What white can do now: cross seasons, cross climates and continents with a fashion excellence that, in some cases, even outdistances those famous stand-bys, the tweed travel coat and the little black dress. Details here and on the next four pages.

Above: White flannels, 1959—deep-sleeved sheath with a belt of chamois-coloured suede, a look that might spend a day at the races (Hialeah?) without a coat, or a day under fur in a city as far North as Minneapolis or Seattle. By B. H. Wragge, of Hockanum wool flannel. About \$70. At Bonwit Teller; Hutzler's; Julius Garfinckel; I. Magnin. Beige accessories—turban by Emme. Customcraft shoes.

Right: New tunic approach—longer, apt to look wonderful on women who've never taken to tunics before. Italian douppioni silk, brought to evening pitch here by the emphatics of glittery beads and a leather belt. By Georgia Bullock. About \$80. Marvella necklace. Both, at Bonwit Teller. Dress at Rich's; Joseph Magnin.





A woman with dark hair styled in a pillbox hat with a floral ornament is seated on a dark, plush couch. She is wearing a white, sleeveless, knee-length dress with a deep V-back and long black gloves. She is looking over her shoulder towards the camera. The background is a plain, light-colored wall.

White:

new day and dinner impact

Left: The brigand coat stealing new thunder because it's white cashmere, superb endorsement for all the camel and chocolate colours and any of the white dresses shown here — with, of course, an added burst of glitter after dark. La Vigna coat of Einiger 24K cashmere. About \$160. At Saks Fifth Ave.; Wm. H. Block; Harold's. *Above:* Streak-of-white dinner dress that scarcely pretends to be guileless; the plunge at the back is as sympathetic to Caribbean tan as it is to milky-pale shoulders in the North country. By Travilla, of Onondaga silk. About \$125. Marvella jet-bead earrings. Both at Saks Fifth Avenue. Dress, at Gus Mayer; Frost Bros. Satin pillbox by Sally Victor. Kislav gloves. Kagan-Dreyfuss couch, all six pages.





White:

two strong suits

Far left: Strong suit that is a suit—white worsted with the now-see-this news of a belt that means business, a jacket that ends below the hipbone, and a fashion contract that clearly includes “will travel.” By Couture Int’l. About \$160. Black and white silk scarf by Echo. Both these, at Saks Fifth Avenue. Suit also at Sakowitz. *Above, left:* Vertical tucks tailor this silk chiffon shift, which has a fetching way of making the woman who wears it, late-day or Sunday lunch, seem just the least bit frangible. This, by Marjorie Michael. About \$90. Saks Fifth Avenue; Harzfeld’s. *Above:* Added white strength, late-day—a lean sheath of silk crêpe with an off-hand flip of interest at the left shoulder. Worn here, in a Northerly phase, with a coat of dark mink, the skins worked horizontally. Dress by H. Charles. About \$125. At Saks Fifth Avenue; Sakowitz; Frederick & Nelson. Brown gloves by Superb.



Alice-in-Wonderland party dresses

“ ‘I hope you’re a good hand at pinning and tying strings?’ Tweedledum remarked. ‘Every one of these things has got to go on, somehow or other.’ ” Here, projected into one of the famous Tenniel illustrations, a little girl whose party dress and pinafore are replicas of the costume Alice wore in *Wonderland* and *Through the Looking Glass*. White cotton broadcloth striped in blue, edged with rickrack; white cotton sateen pinafore. By Wee Tog; \$12. Saks Fifth Avenue; Neiman-Marcus.



FRANCES MCLAUGHLIN-GILL

“ ‘**T**he first thing in a visit is to say “How d’ye do?” and shake hands!’ ” Following Tweedledum’s and Tweedledee’s advice, two little girls in Alice party dresses and pinafores. Left, red cotton broadcloth dress (a Fuller fabric), white cotton organdie pinafore, both edged in white lace; \$12. Right, lilac cotton broadcloth dress (a Fuller fabric), darker lilac velvet banding; white cotton lawn pinafore. \$12. Both, by Wee Tog; at Saks Fifth Avenue; Neiman-Marcus.

Country clothes— with a ski lift

They might never actually see the side of a slope, the clothes on these pages (though it's nice to reflect that they could *schuss* about with authority). What's more to the point, we think: the look of ski-adjusted clothes doing nothing more strenuous than what's indicated here—knocking about the country in a station wagon that's no slouch either when it comes to getting around dashingly. This, the new Vauxhall Victor from England. *Hood warming, this page:* Furry cream-coloured "lift" coat in a length that's just what's wanted with pants in the country. By Ulla, of Verel-and-Orlon (Glenoit fabric): about \$80. Lord & Taylor. Beige stretch pants by Ernst Engel; about \$45. Both: Hudson's; Frederick & Nelson. *Facing page, left:* Bright blue reversible parka of Du Pont nylon and printed cotton quilting. The lanky blue pants—a stretch of wool and Helanca nylon. Both by Ernst Engel; each about \$30. At Bloomingdale's; Wanamaker's, Phila.; Bramson's. *Centre:* Black and white instant chic. Cotton poplin parka, \$30; stretch pants of Helanca nylon, \$40. Lord & Taylor. *Right:* Cognac, white, and charcoal-grey stripes, cinched in sharply over knitted leg-shaped wool pants. Wool sweater, \$30; charcoal-grey pants, \$18; belt, \$5. Everything by Pius Wieler. From Saks Fifth Avenue.









Country clothes

continued

On the Vauxhall tail gate, far left: Seven-eighths length of coat in charcoal grey with a furry collar, sizzly red lining. This, quilted nylon with a Curon interlining, Dynel collar. By Irving of Montreal; \$65. Beige stretch pants of wool and Helanca nylon, by Ernst Engel; \$30. Saks Fifth Avenue. *Ear to the foreground:* Silky white parka—a splash of reds on white. Quieter—but just as interesting—down-hill stretch pants in a pale dove grey. Silk parka; lining of Du Pont nylon; \$50. Wool-and-nylon pants; \$60. Both: André. Penaljo boots. *Sun on the roof:* Hooded silk put-over in a brilliance of yellows; golden stretch pants. Put-over, lined with nylon; about \$23. Helanca nylon and wool pants; about \$40. Both, White Stag. At White Mountain Ski Shop; Meier & Frank. Town and Country boots. *Standing, directly left:* Put-over of creamy white sheepskin that could live out its entire fashion life with tweed skirts—long ones, short ones. These, too, work beautifully with it—vanilla-beige stretch pants of Helanca nylon and wool. Top, about \$100; pants, about \$40. Both: Lisa Fonssagrives for Masket Bros. At Lord & Taylor; Famous-Barr. Boots by Patinos.



The four-season dollar

Represented here—three dresses, four seasons, to be mixed at will. (The seasons, perhaps, a matter of north-south, now.) Two dresses are silk, one Dacron; each takes weather as it finds it. Each, the kind of buy that makes a fashion dollar give its all.

Left: Silk shirt dress, as tireless as they come, with these bonuses—a ruby-red colour, low wide collar that clears the way for a stone's throw of beads. By Nelly Don, in A.P. Silk fabric; about \$30 at Stern's; Joseph Horne; Frederick & Nelson. The bead necklaces, by Marvella.

Right: Four-season dress in bright pink silk with deep revers, full skirt, and a sound sense of its own presentability. By L'Aiglon; about \$25 at Lord & Taylor; Marshall Field; Frederick & Nelson. Necklaces, by Marvella.

Far right: Dress for extra hours, of Dacron fabric, Paisleyed in pink and red. By L'Aiglon; about \$23 at Lord & Taylor; Marshall Field; Frederick & Nelson.



GOSSIPY MEMO ON TRAVEL

Two Jamaican inns, one quiet, one lively

On Jamaica's north coast at Ocho Rios, where gentle green mountains slope to the sea, two pleasant inns lie on either tip of a hook of jungly, flower-splashed land. While the special cachet of the Jamaica Inn is quiet, the Plantation Inn, a quarter-mile away, attracts a young, tennis-playing group; guests at one place water-ski across the cove to the other, stopping off for drinks. At the Jamaica, the bright blue building and cottages sit on the beach, and each airy room has a balcony, like an outdoor living room, where guests may breakfast on delicious fresh pineapple, papaya, bananas, mangoes, and a mixture of native vegetables and swordfish that tastes like scrambled eggs. The white, white Plantation Inn, built on a slight rise, seems all pillared portico, sprawling wings, and white balustrade steps to the beach. At each inn, every room opens upon both the green-washed hills and the sugar-white beach; a room for two, with meals, costs from \$55 to \$65 a day after December 15; from \$28 to \$32 until then.

Arizona: the sea-vast land

In Arizona, mountain shapes shadow the desert, the air is all it's said to be, and swimming pools are counted among the minimum basic comforts. Scattered in a landscape that seems as vast as an ocean, with all the sea's shifting, massive sameness, are Arizona's cities: grown quick and big, their streets thick with shiny cars.

In Phoenix, Arizona's sprawling, brisk capital, one of the favourite night spots is the Backstage Club, adjoining the four-year-old Sombbrero Theater, where Katharine Cornell premièred in *Dear Liar*. The theatre doors open on to the Backstage bar and patio, where the intermission crowd huddles in winter around huge braziers to keep warm. After a performance, actors and audience alike drift over to the club for supper and dancing to Jack Fina's music. Attractions at the Camelback Inn, stretched over twenty-five acres outside Phoenix at the foot of Camelback Mountain, include pleasant adobe cottages, poolside luncheons, candlelit dinners, and golf at the Paradise Valley Country Club close by; at Christmas, the inn's tall, light-trimmed cacti shine like beacons across the desert. (A single room, with meals, begins at \$28 a day.)

Scottsdale, sometimes called a suburban post office for Phoenix, began as an arts-and-crafts centre, now deliberately sets itself up as a western frontier town; good shops hide behind sound-stage western façades. One new restaurant, small, good, and pastel-elegant, is Chez Louis, with French food and wines, but no bar. Another place in Scottsdale, the Lulu Belle, carries out to the most elastic length that Barbary Coast fantasy, right up to waiters dressed as frontier gamblers, but the food has a certain dash. One of the specialties, an appetizer of avocado and crisp bacon, arrives steaming and bubbling, set in a dish of dry ice and water the colour of green crème de menthe. On the rim of Scottsdale stands the granite-block Valley Ho Hotel, just two years old, where many Arizona people stay. Its wings stretch out like spider legs, through quiet green gardens to the swimming pool. All rooms have both lanai and pantry; a double room, without meals, from \$24 a day.

Tucson, Arizona's oldest city, has a kind of leisurely hustle: a little like the Mexican border towns, a little like the western boom towns. Cattlemen meet for lunch and dinner at the M.O. (for Mountain Oyster) Club, where both food and *ambiance* are heartily western; steaks are good. At the quiet Arizona Inn, pastel-coloured adobe cottages are placed among carefully tended gardens of cacti, cypresses, lemon trees. Each room has a patio, many have fireplaces, and guests sit for lunch on an awning-covered flagstone terrace by the pool. A single room, with meals, \$28 to \$36 a day. In Tucson, The Sands Motor Hotel, where actors and directors often stay during the shooting of a picture, is new to the point of drive-in registration. The sun porches of all the rooms face the swimming pool, and the dining room, fitted on a platform, hangs over a lily pond. A room for one costs \$10 to \$12 a day, without meals.

Christmas country—in town or out—➤

After-dinner coffee on a pre-Christmas eve—the setting, a brick-lined Long Island living room, holiday-dressed with red and greenery from the Campagna collection of Christmas decorations. Campagna is the Italian word for country, and country, in a word, is what these say—out of town or in—with rusty reds and mossy greens that depend for their gleam, as winter woods do, on the shine of berries, the glister of white. Campagna here: garland and pendants coming to a green star peak over the fire; the double candlestick that lights the apricot-coloured table cover; the compote, filled with more star-and-berry-studded greenery, on the low-slung green-tiled table. Looking on, three Persian silver birds. How other rooms in this house have been country-Christmassed follows on page 167. The fourteen pieces that make up the Campagna collection, designed by Valerian Rybar for Jean Ballin, are at Bloomingdale's, Frost Bros., I. Magnin, and other stores listed on page 184.

VOGUE'S FASHIONS

in LIVING





CAR BY ROLLS ROYCE HAT BY MR. JOHN

You'll wish you could wear them...

... Wamsutta "Continental" Towels are that beautiful. The exotic beauty of Purple Iris joins the collection of "Bali Brilliants". . . the jewel-garden colors that enhance the soft, deep luxury of these famous ribbed-textured towels. About 2.98 for the huge bath size.

Wamsutta

HERITAGE TOWELS

WAMSUTTA MILLS, Division of M. Lowenstein & Sons, Inc., 1430 Broadway, New York 18, N. Y., makers of Wamsutta Supercalc® and Debucale® sheets and pillowcases, Babycalc crib sheets, fashion fabrics for men, women and children.



HORST

Christmas at the table: mossy leaves of velour and satin, stars-of-Bethlehem, enough candles to carve by.

Christmas country— anywhere

New ways with red and greenery

More of the Campagna collection, here, wrapping a house in Christmas. The point—that these ideas apply with equal charm to country house or city apartment. What's here to see is a fresh treatment of traditional holiday ideas: reds brushed with rust, greens grown mossy. Among the decorations, unreal bayberries gleam deep red, waxy-white stars-of-Bethlehem sparkle like the stars on Christmas trees, and seraphim take on a terra-cotta finish. The result: a Christmas-Day look to delight even the most rigidly conservative seven-year-old, without a holly bough in sight. On the table (above), a double compote, filled with moss-green leaves of velour and satin, between matching five-branch candelabra. Compote, candelabra, and the seraphim on the wall are all in the soft, paled terra cotta, like Italian garden statuary, that's basic to the entire collection. The same seraphim might hang from branches on the tree, or float in flight, holding mistletoe, from ceiling or stairway. At the window (right), seraphim hold back the curtains, a five-branch mantel tree rests on the table; the valance is trimmed with leaves, bayberries, stars-of-Bethlehem. At the hearth (below, right): a seraph-tipped tree and garlands on the mantel, more seraphim in the light sconces, and, on the tables, low, leaf-wreathed candlesticks. (No room, clearly, for stockings.) Campagna collection designed by Valerian Rybar. On the table (above); white Spode china, bordered with cantaloupe colour and flowered with gold; Val St. Lambert Belgian crystal; and "Shell and Thread" patterned sterling silver. These, as well as the gold-banded, white porcelain coffee things on page 165, from Tiffany.



Christmas at the window:
seraphim tie-backs, greenery valances.

Christmas at the hearth, the full treatment:
swagged, candled, and tree-topped.



WHAT'S FOR THE HOUSE:



1. Two for the flavour, the Early American flavour, captured in the textured white glaze of a fat little pepper mill set by Lenox. Gold trim, \$18. Altman's. 2. Opaline, its vase look, precious and iridescent. Left, 4½" tall, in a play of mauves or blues, \$14. The urn, right, intricately shaped, 7½" tall, green or clear crystal, \$95. Baccarat. 3. Two for a cocktail chest, or one by a man's chair, possibly holding his pipes: a glass-topped black lacquer chest from Hong Kong, with chiselled brass fittings, its five drawers lined with Chinese silk brocade, 24" high, \$275. Bergdorf Goodman. Brought back to life, an old Lowestoft pattern on a French

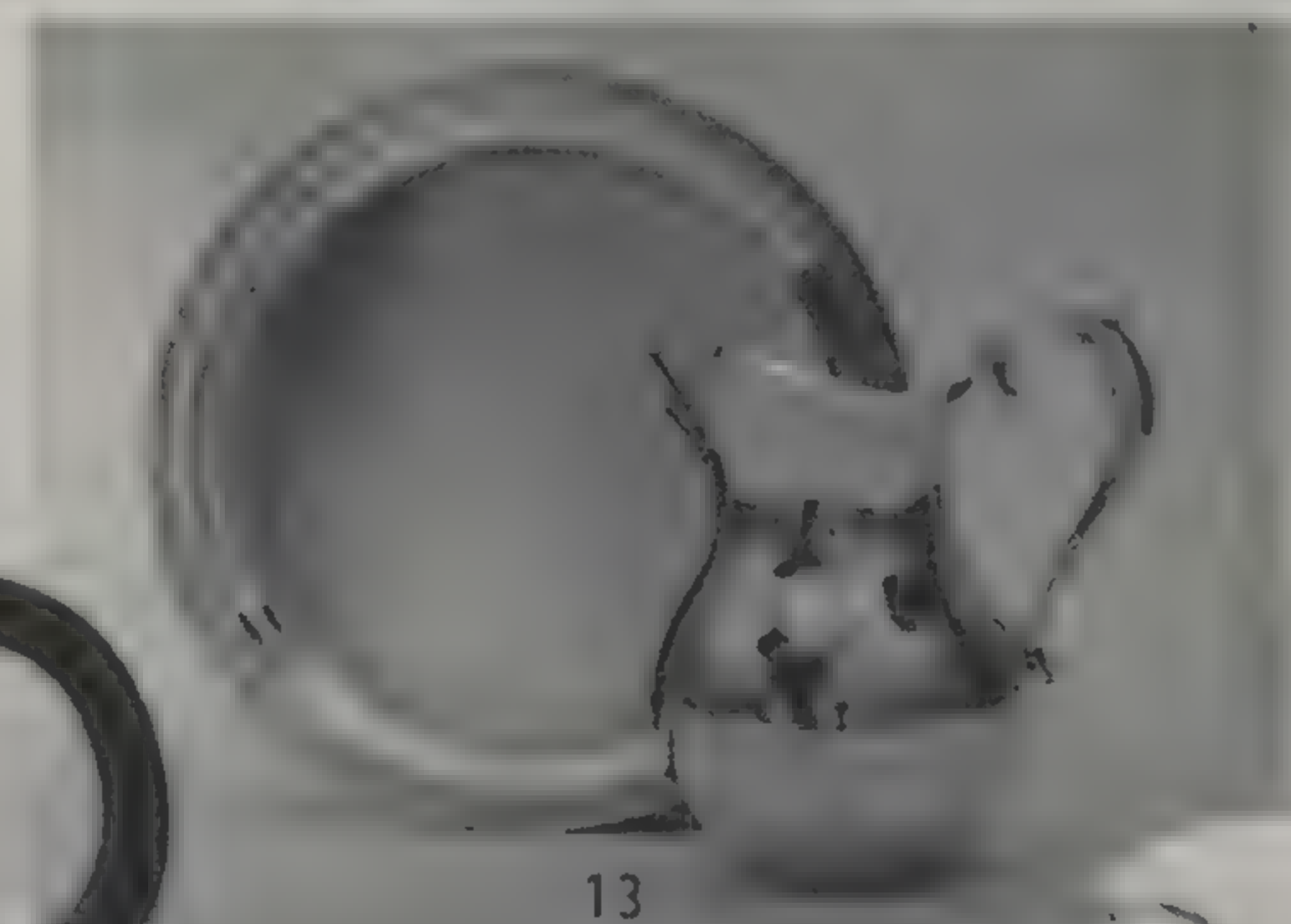
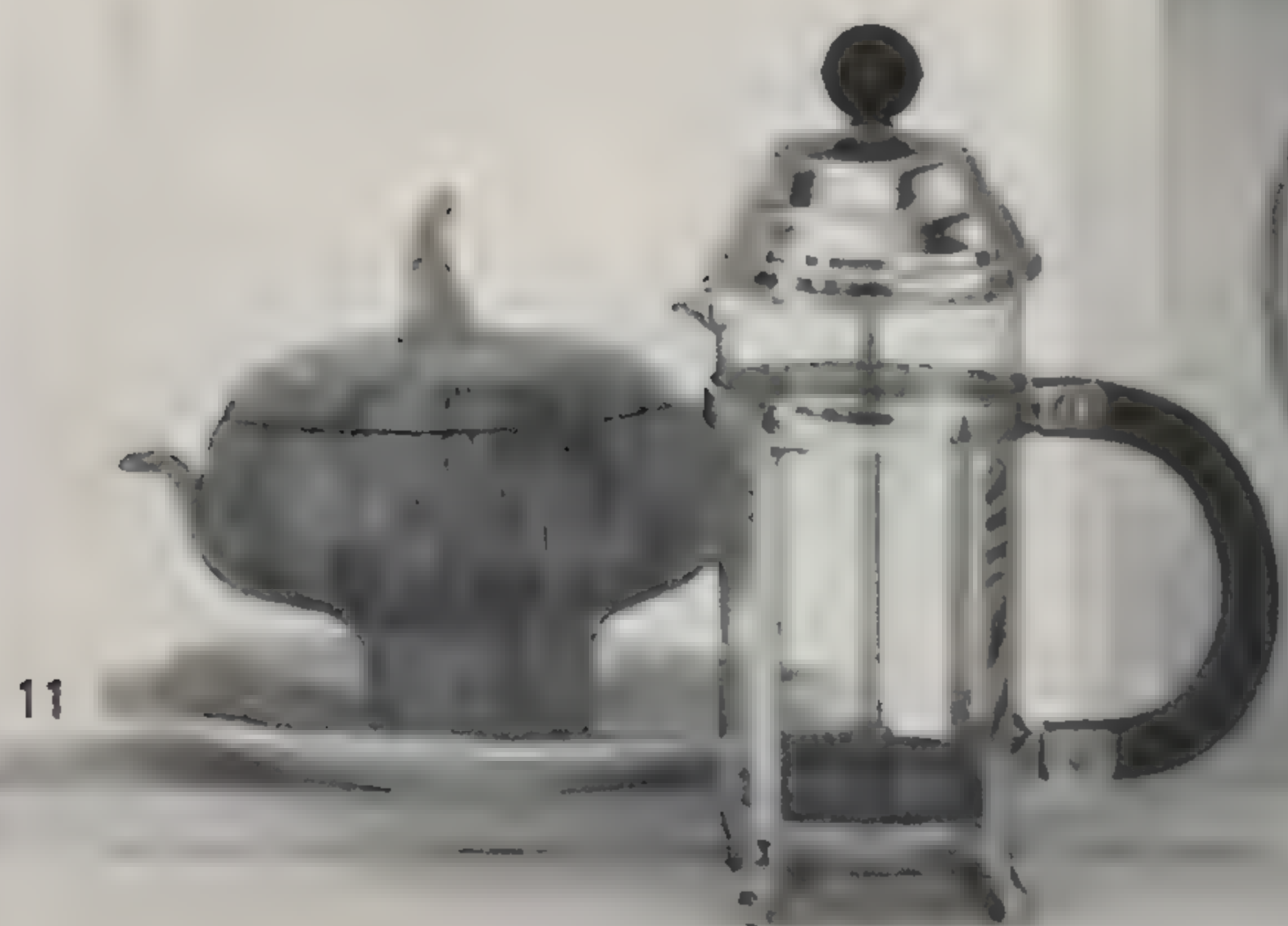
Porcelaine de Paris chocolate pot (these days it will see more use for coffee). White with pink and violet flowers; after-dinner cup and saucer to match. Pot, \$40; cup and saucer, \$12; both at Baccarat. 4. To report office climates, a desk thermometer, weighted plastic sphere, \$3. Lord & Taylor. Marble flourish with which to serve cheese, canapés, cake. 8" square, black-veined white marble, brass feet, \$4. Hammacher Schlemmer. Steady footing for flowers, real and unreal, strange little pottery shapes; pierced for flower arrangements, brilliantly glazed in Matisse-like colours red, yellow, and blue, by the Italian artist, Bassoli. About \$3.75 each. Bonniers.

5. Rooster, drawn out in marble, one of a collection of Montici marbles, in these colours—coral, honey, dark green, onyx, on a beige marble background, \$140. Piazza Montici. Shining in front of it, sterling silver servers, the fork for cold meat, the spoon for vegetables, in Celsa's look-through "Avanti" pattern. Fork, \$19*; spoon, \$23*. Plummer's.

6. Latticed earthenware, a plate, "Quadrille," designed in the old French manner. Bluebells on white, \$5.50. Bloomingdale's. Cigarette canister, after a Paul Revere tea caddy; fluted sterling silver by Lunt, \$45*. Georg Jensen.

7. For the lazy breakfast set, 12 pieces, English bone china, blue and white, \$35. (18 pieces to serve two, \$45.) Monogram, \$5 extra each piece—three pieces, as shown, are par for the monogram course. Henri Bendel. Out of pocket and onto a bedside table: man's stand-up watch, gilt and brass Louis XVI reproduction, \$110*. Bonwit Teller. *TAX INCLUDED

100 PRESENTS



8. For wine or for dessert, goblets hand-blown in Italy, moss green, cobalt blue, \$18 a dozen. Stark-Valla. Spirited decanting, Swedish crystal, with the look of an old cruet, complexly cut, tall with crystal handle and diamond-cut stopper, \$40. Tiffany.

9. Cow cream jug, reproduction of one made in the days of George II, when cow cream jugs were born. The tail loops to form a handle, the cream goes in through the fly-topped cover in the middle of the back, and pours out through the mouth. Sterling silver, \$80*. Tiffany.

10. To enhance a table's patina, Belgian linen place mats and napkins, natural-coloured, deliciously edged with Battenburg lace; 8-piece set, \$23.

McCutcheon's. Candlestick with a firm grasp on its subject: International sterling silver with, inside, a woven mesh grip to keep any size candle on the up and up, \$17.50* a pair. Plummer's.

11. Pointed for onion soup, a covered pink pottery bowl, its white underplate with raised green leaves, \$12. The shop also has a tremendous onion for a centerpiece tureen, \$47. Mayhew. An old way of brewing coffee for those addicted to trying new ways: this French coffeemaker, with a disk-filter that moves up and down like a piston, has the coffee ready three minutes after the water boils. Holds 3 cups, \$15. La Cuisinière.

12. After-dinner glitter, a vermeil dessert plate, gadroon-edged, 9" across, a Tiffany design with a Georgian background, \$145*. Pottery basketry, woven in Italy, white with handles, \$17. Helen Cole.

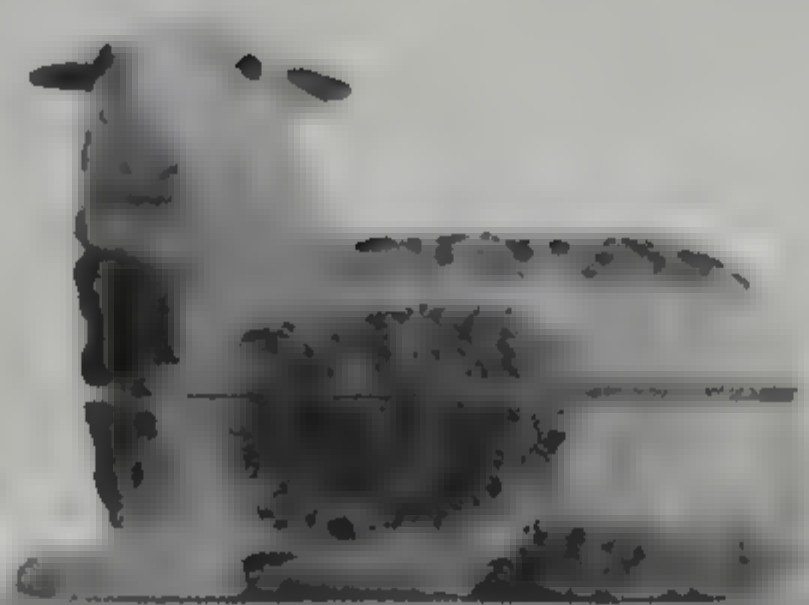
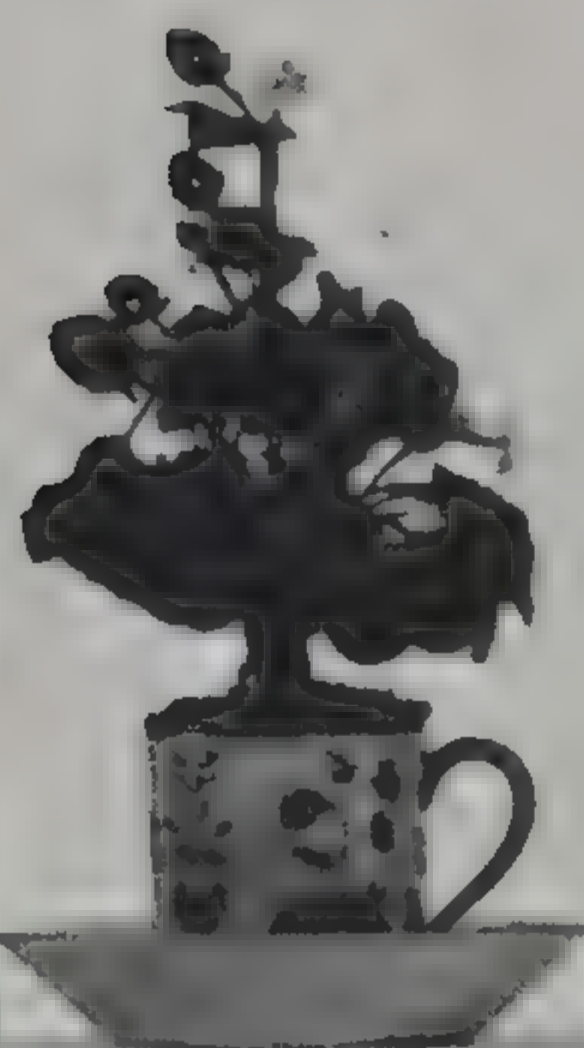
13. Roomy service for coffee or cocktails, Gorham's "Puritan" sterling silver tray, 12" round, \$49.50*.

14. Efficiency unit for a busy telephone; its own tall brass-plated stand, 27½" high, and a black-leather-and-brass-framed pad, with ballpoint pen inserted, that clips onto the back of the phone; all told, \$25*. Altman's. Italian wooden pepper mill, big, bold, and brashly blue (also shockingly pink), 12" high, \$6.50. Bloomingdale's. Unmatching pottery dessert or salad plates, set of 8, each with a different wild flower and a scalloped edge that repeats the flower's colour and petal structure, \$20 a set. Alice Marks. Underneath the rose, an imported tray, silver-plated and galleried, 6½" long, for card or cordial presentation, \$7.70*; gilt, \$10*. Bonwit Teller.

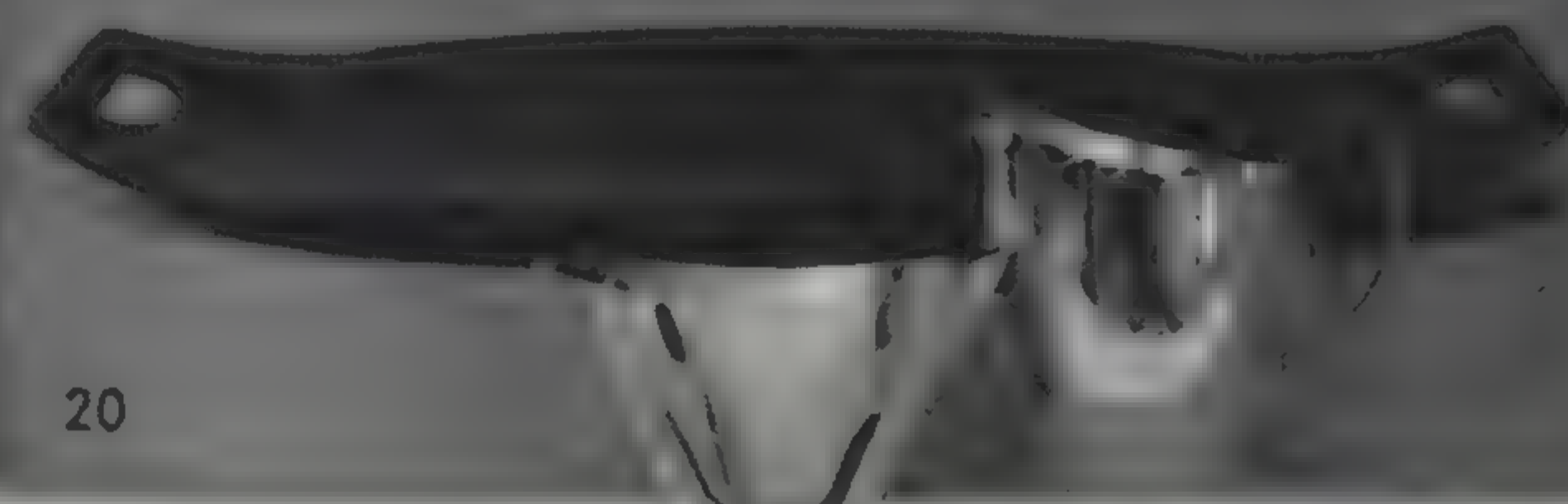
100 HOUSE PRESENTS

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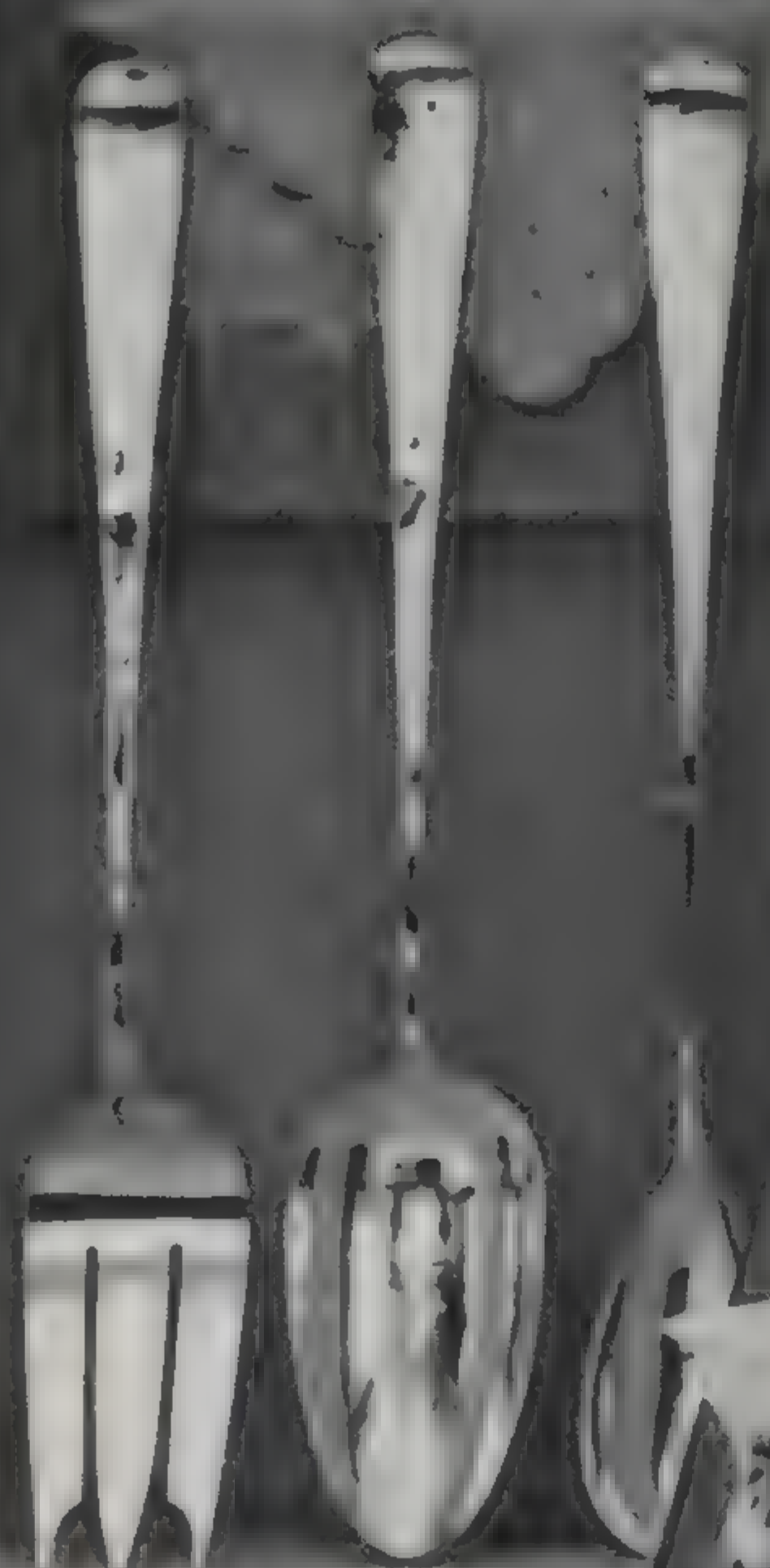
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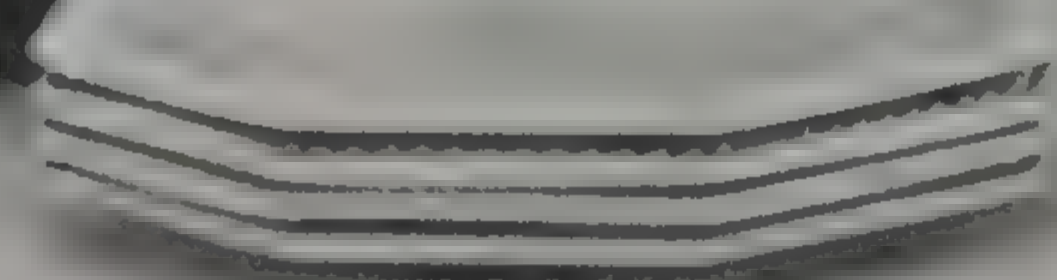
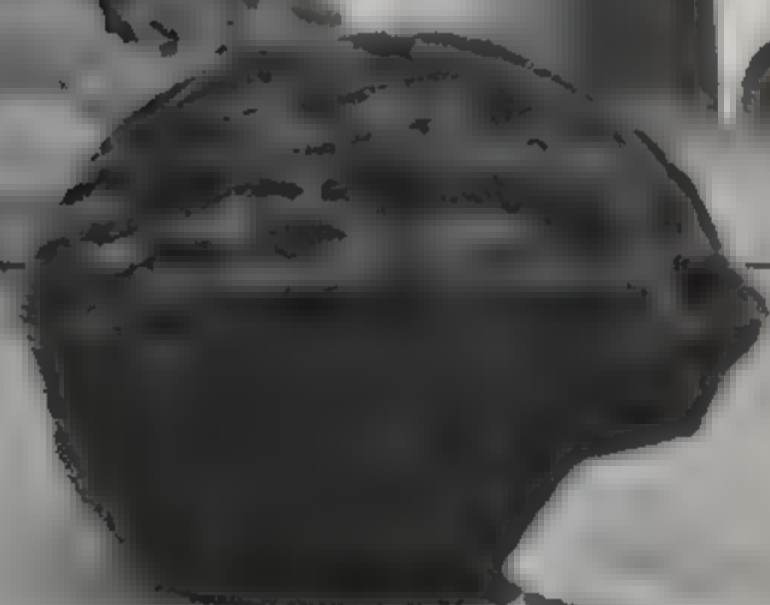
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15. To shelter the cigarettes of a real lamb on your list, a fake one—grey, white, pink-nosed, and pretty—in fine Italian pottery that copies an old French Saxe china design, \$7.50 each, Helen Cole. Between the lambs, a strawberry tree, bogus, of course, and therefore ever-blooming, to match the design on the Limoges china after-dinner cup in which it's planted, \$35. Soupçon. (The cup and saucer, unplanted, \$10.) 16. "Vin du Pays," a versatile French wineglass that could serve wine at one meal and water at the next, 5½" tall, \$1.50. Bloomingdale's. Behind it, equally versatile, a Finnish crystal decanter, for wine or organizing one pint of Martinis, \$9.50. Bonniers. 17. White Italian pottery house could be a home for

condy. To get into it, you raise the roof. Reminiscent of Staffordshire, 6¼" long, \$11. W. & J. Sloane. 18. Organdie stars for a very special table: pink linen place mats, frothily edged with organdie that's embroidered with pink and white stars. Napkins with it, 8 place settings, \$85. Léron. Servers that go to new lengths, hand-wrought sterling silver with an Early American look, about 13" long. To cope with stuffing, a fork, \$34*, and spoon, \$31*. Pitcher spoon, \$21*. This, from Cartier. 19. A real walnut would be awed by the size of this china walnut, Porcelaine de Limoges, about 4½" long, to keep little things on a desk or a chest; even hold walnut meats; beige, \$7.50. Serendipity.

Pure white pottery dessert plates, octagonal and edged with a beaded design. From Italy, set of 8, \$10. Bergdorf Goodman. English Worcester sugar bowl and cream jug, the pattern some two hundred years old; blue flowers on white china, \$10 a set. Bergdorf Goodman. Smooth pair for cheese, a teakwood triangle board, and the rattan-handled knife leather-looped onto it, \$5.50. Georg Jensen. 20. Dansk teakwood tray, big enough to carry an entire place setting or a very well-fed turkey. 26½" long, \$16. Bloomingdale's. Sugar bowl and cream jug with the polished sophistication of line that's at home with any china. Reed & Barton sterling silver, \$27.50*. Plummer's. 21. Japanese cigarette storage, a wooden canister, lacquered deep red, 5" high, \$12.50. Outdoors-y ash tray, also Japanese, to accompany the guests to the patio. The lid keeps ashes from blowing, comes off for the clean-up; orange pottery and other colors, 4¾" round. \$3.75. Both are at Bonniers.

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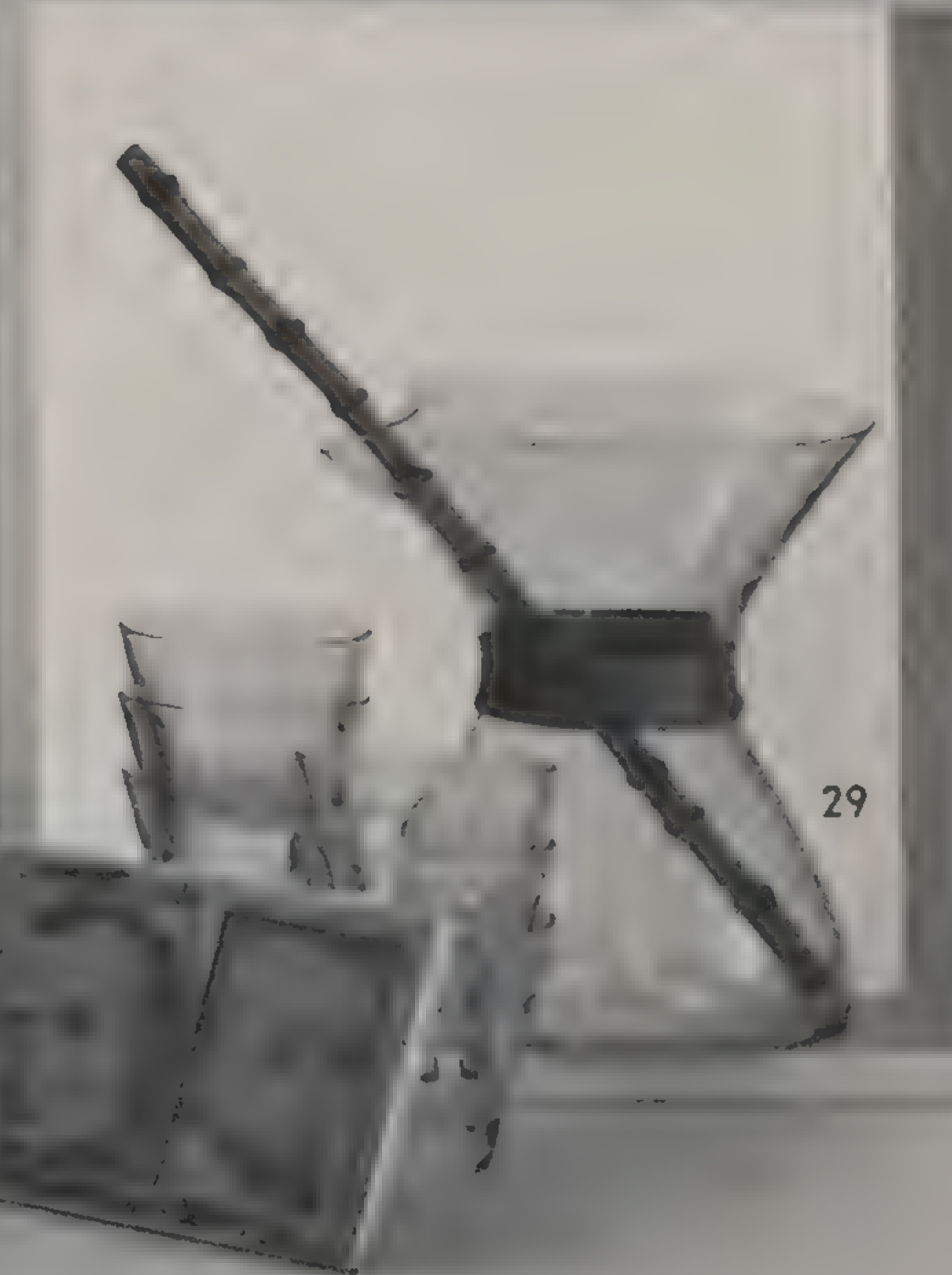
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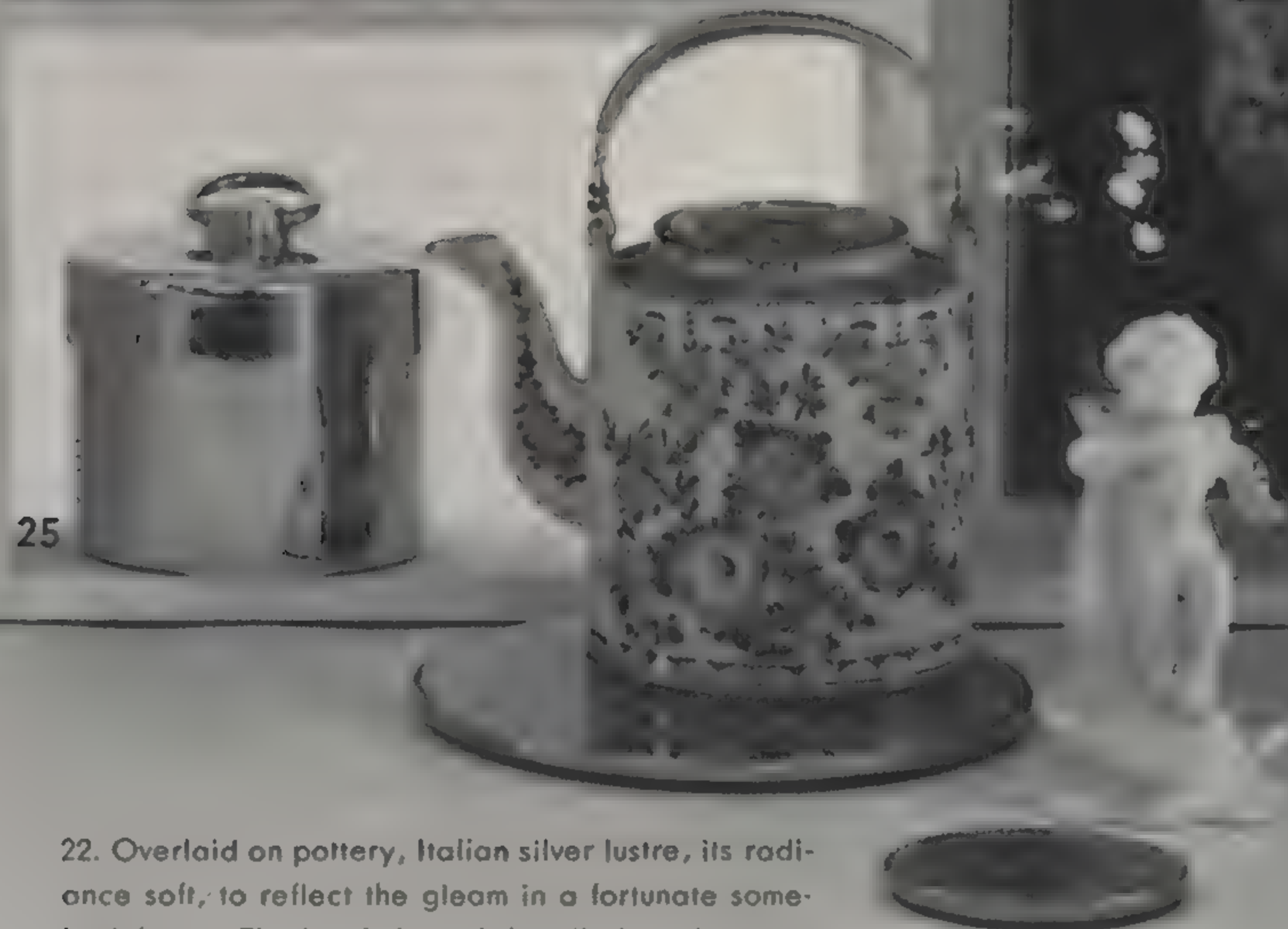
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22. Overlaid on pottery, Italian silver lustre, its radiance soft, to reflect the gleam in a fortunate somebody's eye. The bowl, footed, handled, and tureen-like, \$36. The scoop dish, \$9.50. Soupçon.

23. A sweep of diamond-faceted sterling silver: Reed & Barton's "Diamond" coffee service, 3-piece set, \$285*. (In pewter, \$69.50.) Georg Jensen.

24. Classic crystal candlestick, hand-cut, 8" high, \$10.50 each, \$21 a pair. Bonwit Teller. Tiered tôle tray table moves about on wheels. The top tray has brass handles, can travel separately. Green tôle trays, green wrought iron frame, 20" high, \$85. Henri Bendel. Heavy French pottery, each piece shaped by hand, each piece different, midnight blue on white. Ash tray, \$2. Salt dish, could be a vase for a de-stemmed rose, \$1.50. Bloomingdale's. 25. To put a pipe man in good humor, a shining

pewter cylinder from Finland for his tobacco. 4" round, 4" high, \$18.50. Bonniers.

26. Fluted white Limoges coffee cup and saucer, the china almost as thin and translucent as a piece of tissue paper, \$4.25. Serendipity. To make quick work of a jeroboom, a champagne glass that will hold about a pint, if it's called on to. Pasco Austrian crystal, set of 4, \$24. Bergdorf Goodman.

27. Wood on velvet, texture fascination. The wood, tawny, 18th-century Spanish colonial head sculpture; the velvet, red and antique. Around it all, a gold leaf frame, \$150. From a collection of exotically-mounted sculptures at Karl Mann Associates.

28. Geraniums for lunch, a salad bowl and chop

plate, part of an Italian pottery lunch set decorated with pink geraniums and green leaves. The bowl, \$10; plate, \$8. Helen Cole. Sterling silver pepper mill, by Towle, 4" high, \$13*. Saks Fifth Avenue. 29. The stirring news here, bamboo to swish the gin and vermouth, a glass pitcher and six Martini glasses to go with it. The 8-piece set, \$5.50. W. & J. Sloane. 30. Lowestoft tea pot, red flowers on white background, an old china design revived for us in Japan, \$6.50. Serendipity. Golden chequerboards for coasters and trivets; burnished gold-finished tops, felt bottoms. Coaster, \$6.50*; trivet, \$13.70*. Bonwit Teller. Cupid for buds, a white Italian pottery version of the little man playing his harp, to hold small flowers or one candle, \$7.50. Soupçon. For the line-up, an International sterling silver frame, into which four small pictures go. \$20*. This, from Plummer's.

*TAX INCLUDED

100 HOUSE PRESENTS *continued*

31. A spot of red: clear red Venetian glass ash tray, heart-shaped, \$3.50. Alabaster egg, milky green with white striations, to hold cigarettes, or just to stand there and look pretty. (It has a flat bottom.) 4" high, \$3.50. Both at Piazza Montici.

32. For a man with fixing ways, or a man who should be encouraged to acquire them, a handsome tool kit with 14 professional pieces, among them, 3 versions of a screwdriver, one "Universal" tool that does 9 things. Cowhide zippered case, felt lined, \$75. Hammacher Schlemmer. Walnut pepper mill will travel, to Europe, to college, in its own red leather case; free monogram, \$5. Hammacher Schlemmer.

33. Orange pottery box 8" x 10", a centerpiece with leaves and oranges and lemons raised on its lid, \$42.50. Mayhew. Slim manicure set, black leather with red lining and 5 gilt German-wrought instruments, \$11*. Lord & Taylor.

34. To intercept tea leaves or cocktail ice, an oversized strainer, sterling silver, 5" handle, 3" diam-

eter, \$21*. Cartier. Muffineer, collapsible brass one, to pass the rolls at the table or go the hors d'oeuvres rounds at a cocktail party, folds up flat, opens up to three 8" plates, \$37.50. Henri Bendel.

35. After bath warm-up, provided by an electric chrome rack that puts the heat on towels. From England, black, white, or pink, 30" wide, \$50. W. & J. Sloane. The French terry-cloth bath sheet on it, 48" x 59", white with yellow flowers, \$16.50. Porthault.

36. Etched on this big crystal marriage goblet: "Toujours fidèle," a pair of love birds, two hearts. Get the message? 10" high, \$30. Bergdorf Goodman.

37. The very good buy department: nest of two tables, simply beautiful, with an oiled walnut finish. Over-all, 25" x 17" x 18" high, \$40. W. & J. Sloane. In the cocktail pitcher, short and fat (\$3.75 with stirrer), an alabaster lemon half, part of a set that includes oranges, pomegranates, \$10 the set. Henri Bendel.

38. Space for lots of quick thoughts, jumbo jotter, a fool and a half of it, to hang on a wall or rest on a desk. Red leather binding, \$7.50. Altman's. On top of it, a wine taster, the shallow bowl that helped the vintner to test the colour as well as the flavour of wine, here blown up to giant ash tray size, 10" round. Silver-plated, \$44*. Bonwit Teller.

39. Child's porringer, to celebrate a new arrival or serve as a grownup's ash tray; copy of one made in Boston by John Coney, Reed & Barton sterling sil-

ver, \$39.75*. Georg Jensen. Crystal tapers, perhaps for a woman's desk; 6" high, \$24 each, Tiffany. 40. Copper from France lined with a tin nickel alloy, the longer to cook in. The sauté pan, deep, with a dripless rim, a tight-fitting lid, \$24.50. The skillet, long-handled to keep the chef at a distance, \$18. Both at La Cuisinière.

41. Lustre bowl, black shells on marbled violet, \$11. Helen Cole. Towle sterling silver 5-branch candelabrum that comes apart different ways to become, among other things, a single low candlestick, a single high candlestick, \$137.50* a pair. Saks Fifth Avenue.

42. Belgian linen tablecloth with a diverting weave, casual or not-a-bit casual table plans; 64" x 84", beige and other colours. With 8 napkins, \$13. To mix and match, Belgian linen mats and napkins in various vivid colours. The mats with a homespun feeling, \$1 each. The napkins, man-sized, also \$1. All these at McCutcheon's. "Barrel" peppers and "Acorn" salts, French silver plate, small but weighty—no spilled salt. All four together, for individual place settings, \$16*. Christalle. Carroted skillet, French ovenproof porcelain, as pretty on the wall or table as it is stalwart on the fire, \$7.50. Baccarat.

43. Velvet for the bills, the income tax records: antique green velvet expandable file, its compartments labelled to help you mend your filing ways.

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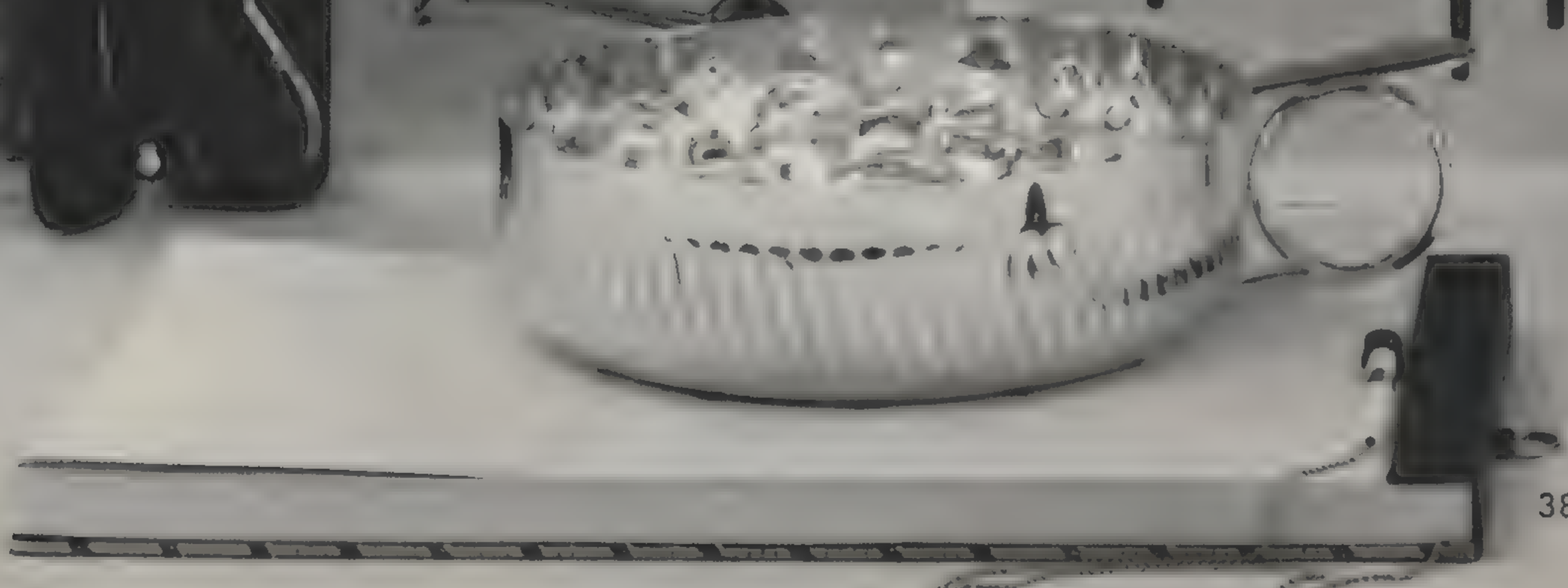
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TOM YEE

\$14. Hammacher Schlemmer.

44. Squirrels that stay put and hold place cards, white French porcelain, \$4.50 a pair. Soupçon. Single salters, individual crystal dishes with little ivory spoons, \$10 a pair, packaged in a red fake velvet case. Saks Fifth Avenue.

45. Pretty sheeting: upper left: garlands of blue flowers embroidered on sheer batiste, the rest of the sheet, fine percale, \$45. The monogrammed percale pillowcase, no doubt about whose it is, \$10.50, initials and all. The butterflyed organdie place mat and linen napkin, shades of pink and Burgundy embroidered on white; \$125 for 8 place settings. All these at Léron.

46. Yellow-striped white enamel bowl, its insides steel, from Norway, could go in the oven—it's heat-proof—or serve a salad, \$7.50. Georg Jensen. In it, the "Engagement Bundle," a set to stir things up, 8 wooden spoons and a straw whisk, \$5. Jacob's Barn. Paired for smokers, alabaster—grey and white, and marbled looking; cigarette box and ash tray, \$7 together. Stark-Valla. This swan's way, to hold flowers on a table or chipped ice and olives on an hors d'oeuvres tray, 6" high, \$11. The 24-K. gold-edged coasters, fluted so that when a glass gets picked up, the coaster doesn't go with it, could also be dinner table ash trays, \$13 set of 6. Both swan and coasters, white Lenox china, at Altman's.



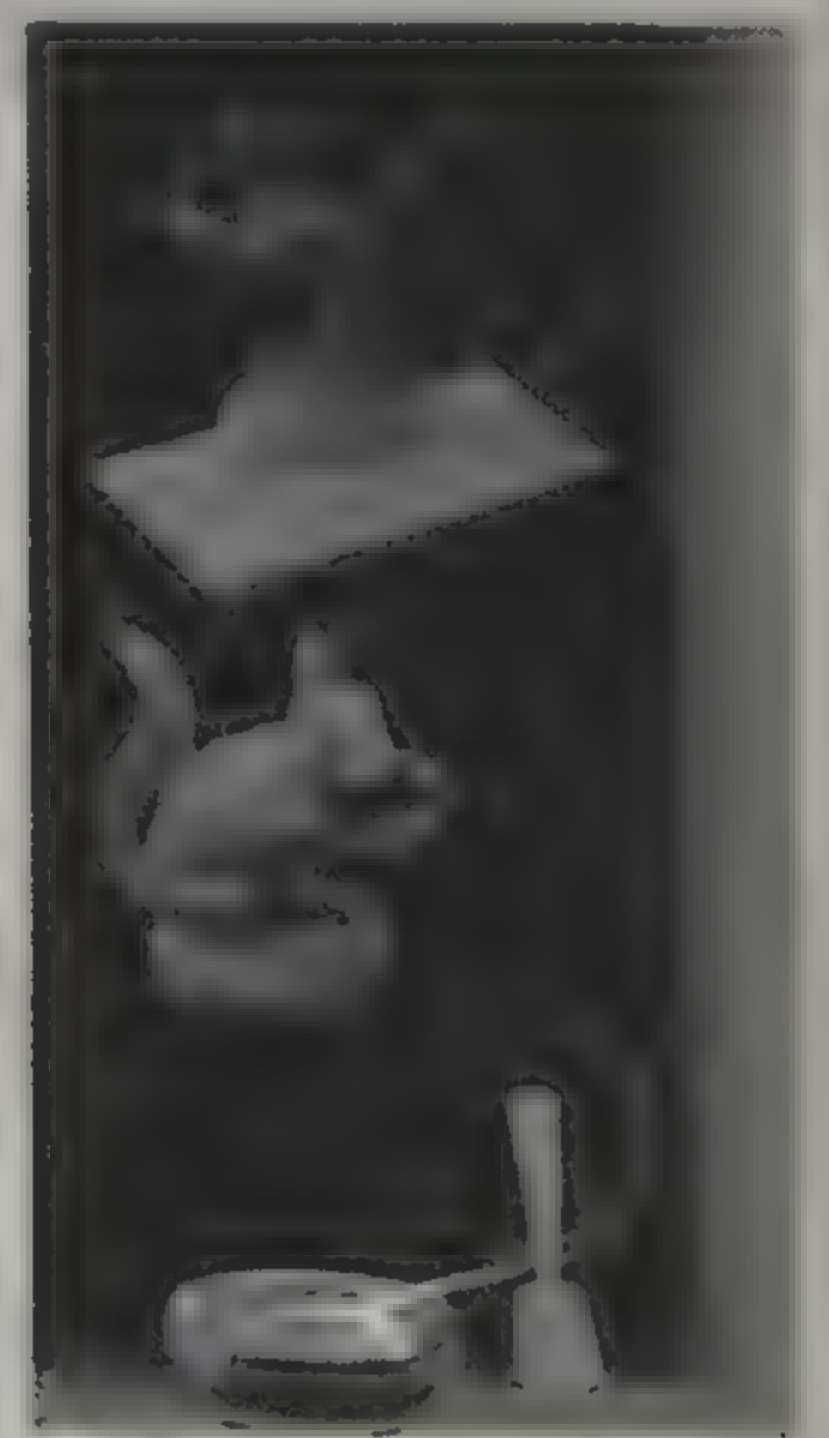
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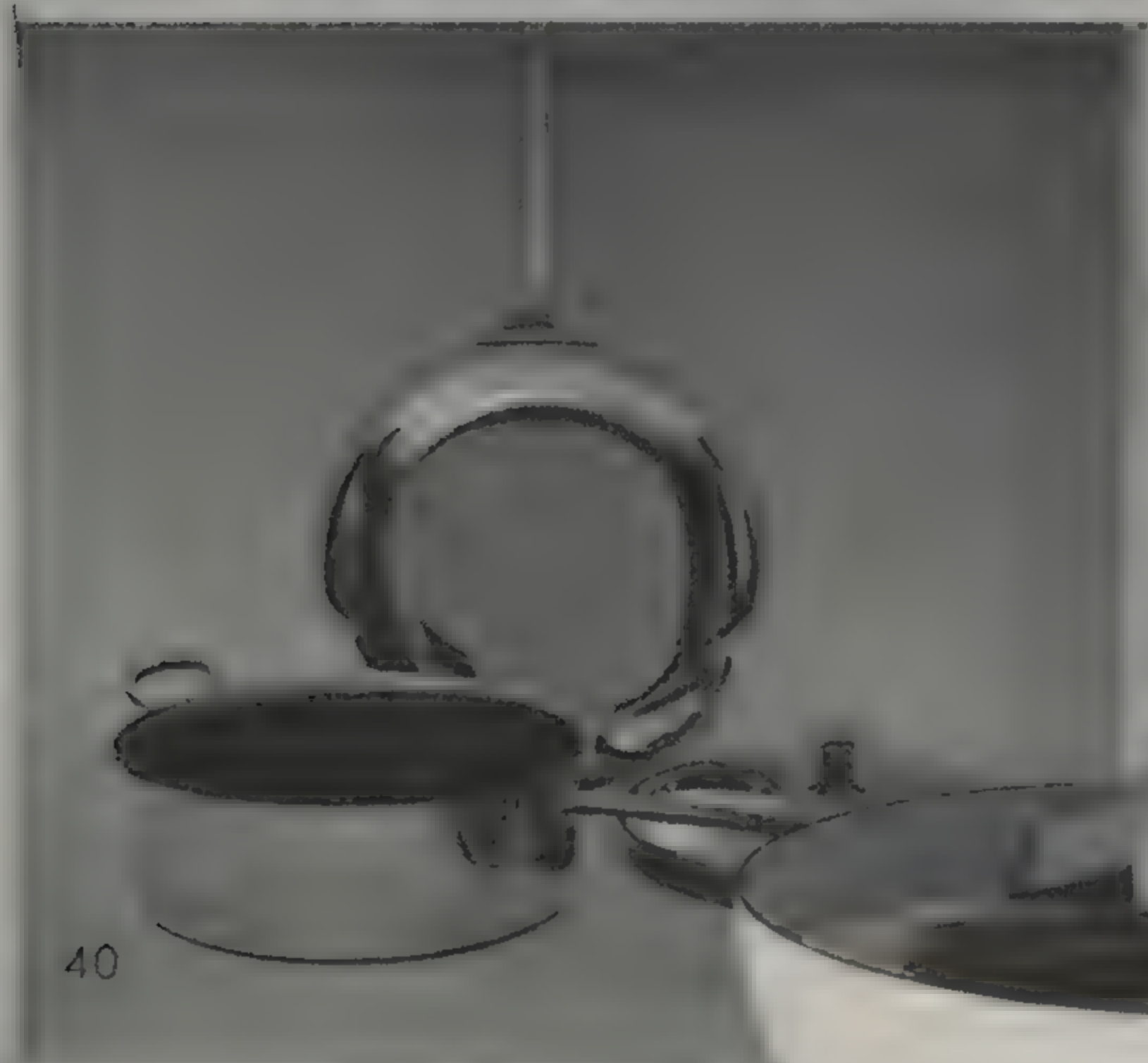
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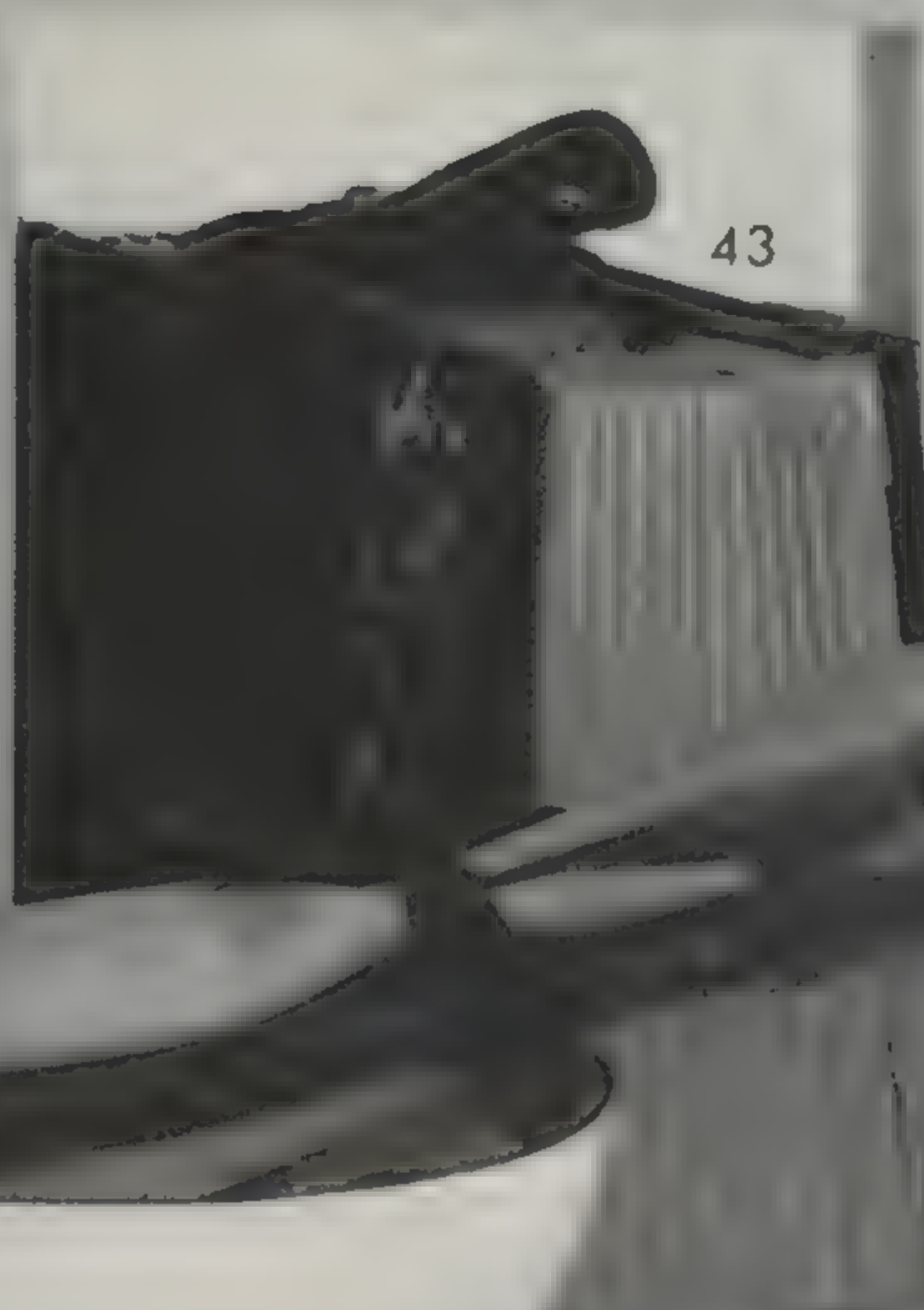
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Hourly report: Christmas watches



JOHN STEWART

Four ways to wind up an important present-plan: gold watches, all with a bracelet point of view. *From top left down, first:* Gold watch, a gold mesh band crushed like a cummerbund. Accustomed to its face—eight sapphires, eight diamonds. By Gruen (Swiss movement); \$800*. Schwartz Bros. *Second:* Little gold watch that seems even littler because of its surroundings—a heavy-looking band of gold mesh. The wind-up here: done from the back. By LeCoultre (Swiss watch); \$575* at Tourneau. *Third:* Round gold watch, framed, legibly, in a less-little bevelled case. Its means of support: a bracelet of three gold mesh cords. This watch, also buyable in white gold. A Lady Elgin; \$70* at Tourneau. *Fourth:* More bracelet than watch—or so it appears. Five rows of shaded gold mesh, topped with a cluster of six diamonds that lifts to tell the time. By Omega (Swiss movement); \$800* at Altman's. * TAX INCLUDED

New fastener that has us in its grip

The Velcro fastener, first shown in the January 1, 1959 issue of Vogue, has gone on from strength to strength (see below). Its operating principle—the same that makes a cocklebur stick to a dog's coat; in this case, the sticker and stickee are two strips of Du Pont nylon, one crammed with thousands of tiny, hook-tipped nylon filaments; the other, with loops of nylon multi-filament yarn. Pressed together, they cling for dear life. Peeled apart, they separate—far more obligingly than dog and bur. They ignore washing and dry-cleaning, adjust easily, don't weaken. And they're now fastening a vast range of things—five, shown below. Not shown: Velcro-closed diapers (these, by Riegel).



SHANNON



Fur parka closing; coat, David Furs.



Brassière band;
a Charmfit brassière.



Straps for
ski-pants—these
by B. F. Moore.

Half-slip grip. Slip, by Ro Jene.

Adjustable bootstrap,
on B. F. Goodrich boots.



DAZZLE IN THE DARK

Black Diamond

Darkling hit of the holiday scene,
black bead mesh undershot with gold tones.
These are the accessories seen in the smartest hands,
found under the nicest Christmas trees.
Unmistakably and inimitably Whiting & Davis,
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At your favorite smart shop.

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Imported furs labeled to show country of origin.



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MANY-FACETED STONES

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 *Castle cliff*

THE TALKED-ABOUT JEWELRY

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designs copyrighted

shown actual size

Whiteworks—going after dark



One of this season's refreshing non-black ideas—the non-est black of all: white. This, worn here after dark with more darkness—furs, and other accompaniments, in deep sable-y brown, black. *Opposite:* White evening dress, ankle-length, of grainy Italian silk in two pieces that meet with a gilt kidskin belt. By Charles Cooper; about \$90 at Henri Bendel; Bullock's-Wilshire.

Below: White brocade dinner dress with deep cutaway collar, full short shirt. Underlining the whiteness: a dark net hat, dark gloves, quantities of dark beads. Dress by Jane Andre, in brocade of Celanese acetate and cotton; in junior sizes. About \$45 at Saks Fifth Avenue; Harzfeld's. Sally Victor hat.



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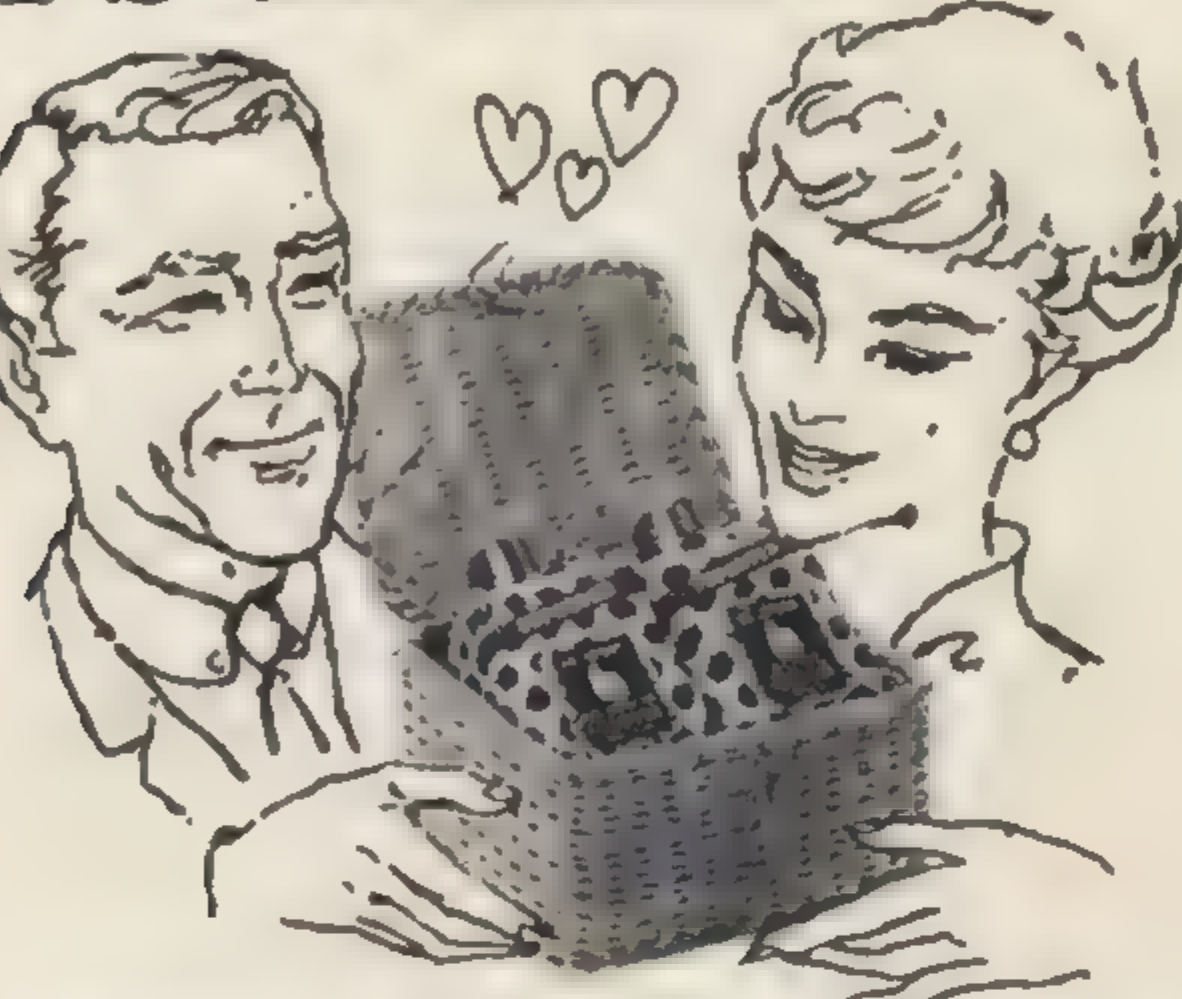
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Colognes separately from \$4.50*; Presentation Sets from \$9.50*.



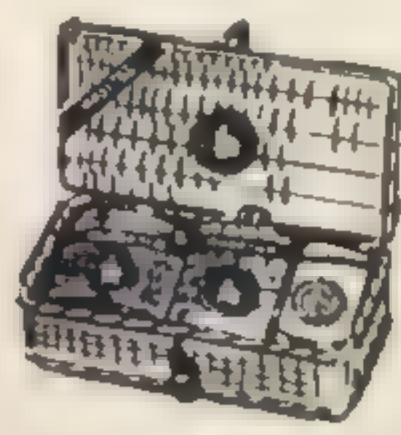
St. John's Bay Rum. After shave, after bath. Traditionally masculine. \$3.00-\$4.50*



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St. John's Bay Soap. Original Virgin Islands formula. Man-sized bath bars. \$4.00



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stash
and carry

Eight beauty-improvers—to stash comfortably in a handbag.

Starting at top, right:

Liquid eye liner, Germaine Monteil's "Idol Eyes," with a tapering sable-tipped brush in the bottle cap; 10 delicious colours. \$3.*

To soften lips, add shine, a colourless, fragrant pomade that goes on before and after lipstick: Frances Denney's new Lip Moisturizer. \$2.50.*

New container for a famous eye-befriender, Murine drops. Now in a yellow plastic bottle that holds 5 drams; 65 cents.

Ginseng root from the Orient, and other marvels, go into Stendhal's G-Sen Cream. Tiny amounts perk up skin amazingly; this rouge-

pot-sized jar lasts longer than you think. \$5.*

Hair touch-up: Roux

Hair Crayon, hardly bigger than a lipstick, for camouflaging hair roots between regular colourings; 17 shades. \$1.*

Three essentials for eye make-up, in one sleek golden envelope—Dorothy Gray's "Three to Make Ready." Eyebrow pencil and liner in one two-ended stick; automatic mascara applicator; eye shadow stick. Many colours. All this, \$5.*

Powderless make-up: now in a small, handy tube, Stendhal's foundation cream, Stendhalcolor (8 choices of the colour itself), that gives an un-shiny matte finish for hours, without powdering. \$1.25.*

New purse-size spray that dispenses the excellent Breck Hair Set Mist, any time, anywhere. 3/4 oz., \$1.*

*PLUS TAX

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at all these nice stores

(see advertisement on page 26)

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Robinson's-Beverly Beverly Hills, Calif.
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I. Magnin and Company of California
J. W. Robinson Company Los Angeles, Calif.
Kahn's Oakland, Calif.
J. W. Robinson Company Pasadena, Calif.
Rhodes Sacramento, Calif.
The Marston Company San Diego, Calif.
The White House San Francisco, Calif.
L. Hart & Son San Jose, Calif.
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Henry's Inc. Wichita, Kan.
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Famous-Barr Company St. Louis, Mo.
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Thomas Kilpatrick & Company Omaha, Neb.
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LA PROVINCE DE
Québec

Five desserts, with love

For reasons obscure even to
the motivational-research wizards,
the act of serving what children call
a *real dessert* seems, to everyone at
table, nothing more or less than an
act of love. Whatever comes be-
fore—no matter how delectable—
lies well within the province of
what's expected. But the real des-
sert—*there's* the palpable, gratui-
tous delight. Here, recipes for five
such rewarding desserts, four of
them chilled, some beautifully
frangible-looking, and all, if han-
dled with a little care, cookproof.
Two were given to Vogue by June
Platt, one by Dione Lucas, and one
each by two New York hostesses.

BAKED CUSTARD WITH CINNAMON-FLAVOURED CARAMEL GLAZE

From June Platt

For the custard

1 quart milk
5 tablespoons granulated sugar
6 eggs
2 teaspoons vanilla

Preheat oven to 325 de-
grees. Scald milk and sugar to-
gether. Break eggs into a bowl and
beat slightly with rotary beater.
Add to the scalded milk, stir well.
flavour with vanilla and strain into
a two-quart ovenproof baking dish.
Place dish in shallow pan of hot
water in oven and bake until set
through, or for about one and one-
half hours. Remove from oven and
cool. Then pour the glaze over the
top. When it, too, has cooled, place
the dish in the icebox to chill
before serving.

For the glaze

1 cup granulated sugar
¼ cup water
1 teaspoon cinnamon
¼ cup hot water

Place sugar in small heavy
aluminum pan. Stir in powdered
cinnamon. Moisten with cold wa-
ter. Place on fire and bring to a
boil. Cook for two minutes. Re-
move from fire. Cool one minute;
add ¼ cup hot water; stir well
and return to fire just long enough
to bring to a lively boil. Cool par-
tially and pour over surface of
cooled baked custard.

COFFEE GRANITE

From June Platt

For more than four guests,
double the recipe, and freeze in

two separate trays.

12 tablespoons drip-grind Italian roast
coffee
4 cups boiling water
¾ cup granulated sugar
1 cup cold water
1 cup heavy cream or more

Measure coffee into filter
part of drip coffee pot and grad-
ually add boiling water. When all
has dripped through, strain
through cheesecloth. You should
then have 3 cups of very strong,
clear black coffee. Moisten the
granulated sugar with 1 cup cold
water, and bring to a boil. Cook
for three minutes; remove from
fire and stir in the hot coffee. Place
over cold water to cool.

When cold, pack and freeze
in the usual way in crank freezer,
or place in automatic tray-type
icebox freezer, turn control to cold-
est, connect with electric outlet
and freeze until mushy, or for
about an hour. Remove the auto-
matic dasher from the freezing tray
and return to freezing compart-
ment to continue freezing until
almost stiff.

Have ready 4 small, chilled
parfait glasses and a pitcher of
heavy cream. Using a sturdy spoon,
fill the glasses three quarters full.
Serve instantly with the cream to
be poured over the coffee as de-
sired, the whole to be leisurely
eaten with a spoon.

CHOCOLATE ROLL

From Dione Lucas

6 large eggs, separated
1 cup sugar
7 ounces dark sweet chocolate
5 tablespoons coffee or water
½ pint whipping cream

Beat the sugar into the egg
yolks until they're light and frothy.
Over a slow fire, dissolve the choco-
late into the coffee or water, and
add to the egg yolks. Then mix in
the egg white, beaten stiff. Oil a
cookie sheet and line it with waxed
paper. Oil the paper, and spread
the mixture over it, to bake for 15
minutes at 350 degrees. After that,
open the door of the oven and al-
low the sheet to stand for 5 min-
utes, before taking it from the
oven, covering it with a damp
cloth, and putting it into the re-
frigerator to cool. Once cooled, re-
move cloth carefully and sprinkle
the flat cake with cocoa. Turn out
onto waxed paper, and carefully
peel off the top paper.

(Continued on page 180)

Now Storming
Fashion:

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smart good looks you travel 'round town
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A Splash of Bourbon in Fashion

SHOWN ON PAGES 49-54

featuring the Jerry Parnis dresses,
available at the stores listed below.

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Bradford, Pa. ... The Johnston Store
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Indianapolis, Ind. ... Wm. H. Block
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Youngstown, Ohio ... Strauss-Hirshberg

FIVE DESSERTS

(Continued from page 179)

Spread the cake with
whipped cream (flavoured with va-
nilla) and roll like a jelly roll.

STRAWBERRY SOUFFLÉ

From
Mrs. Richard Hutchinson, Jr.

1/8 pound butter
2 tablespoons flour
1/3 quart milk (approximately)
3 eggs
1 cup crushed strawberries
(frozen or fresh; if frozen—get
whole berries, thaw completely,
then crush.)

Melt butter in saucepan,
add flour; when mixture is smooth,
pour in milk slowly. After a few
minutes of constant stirring (mix-
ture should be fairly thick), take
off burner and cool a few minutes.
When cool, fold in egg yolks. Beat
the egg whites until very stiff. Pour
mixture from pan into beaten
whites, stir vigorously, then add
crushed strawberries at the last
minute. Pour into greased soufflé
dish. (Should be 3/4 full.) Bake in
425° oven for 20-30 minutes, then
sprinkle with powdered sugar.
Serves four.

COLD CHOCOLATE SOUFFLÉ

From Mrs. Howell Howard

4 ounces sweet chocolate
4 whole eggs
3 egg yolks
4 tablespoons sugar
1/2 envelope gelatine
3/4 cup cream, whipped

Melt sweet chocolate in 2
tablespoons water in a double
boiler over hot water, stirring con-
stantly. In a heavy bowl set deep
in boiling water, beat whole eggs,
egg yolks and sugar for about fif-
teen minutes, until very thick. Add
the chocolate when slightly cooled.
Dissolve gelatine in 1/4 cup cold
water in a double boiler over boil-
ing water. Add to the mixture;
then fold in the whipped cream.

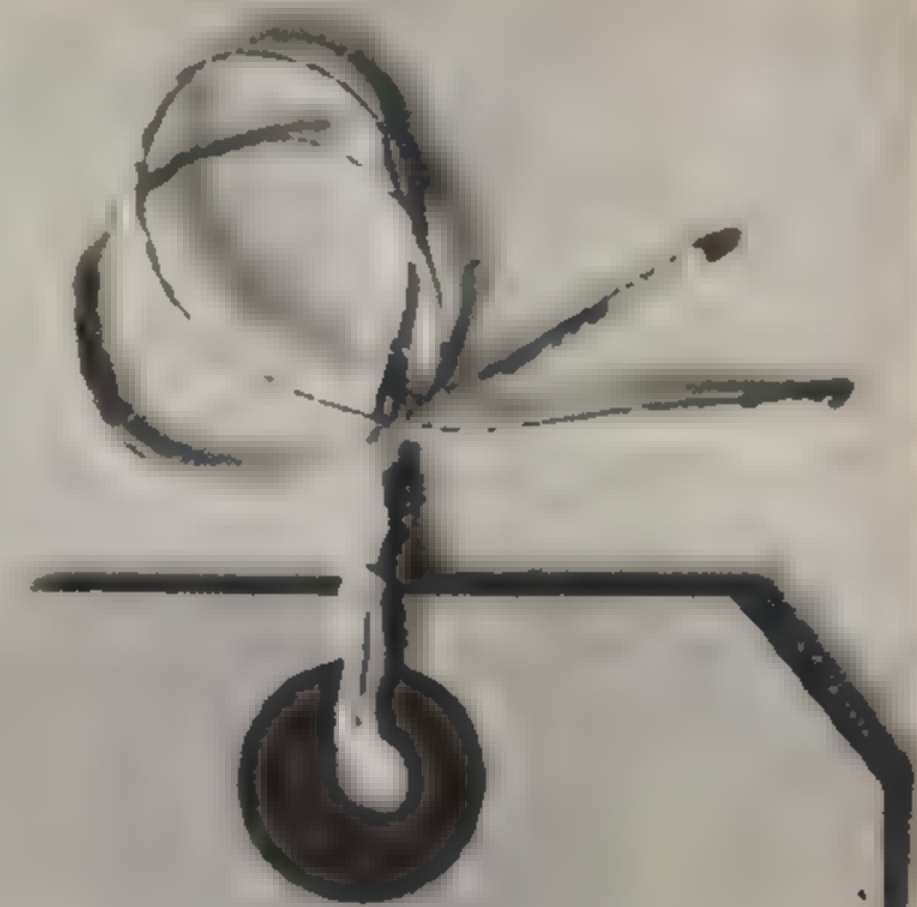
Prepare a seven-inch
straight-sided soufflé dish by tying
a large piece of waxed paper
around its outside. Set the paper to
extend about two inches above the
dish. Then pour the mixture in
until it reaches about one and one-
half inches above the dish. Sprin-
kle with blanched, roasted halves
of almonds. Put in refrigerator to
set thoroughly. Remove paper
carefully just before serving.
Serves four to six.

Don't anybody leave this room



Find the missing Grab Bag and
many others at these nice stores.

Baltimore, Md., Hutzler's
Boston, Mass., Jordan Marsh
Boston, Mass., R. H. Stearns Company
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Buffalo, N.Y., Wm. Hengerer
Chattanooga, Tenn., Lovemans
Chicago, Ill., Marshall Field & Co.
Cleveland, Ohio, Higbee Co.
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Columbus, Ohio, F. R. Lazarus
Corpus Christi, Tex., Lichtensteins
Dallas, Tex., Titches
Dayton, Ohio, Rike Kumler
Des Moines, Iowa, Younker Brothers
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Elgin, Ill., Joseph Spiess Company
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Houston, Tex., Sakowitz
Hutchinson, Kansas, Pegues
Indianapolis, Ind., L. S. Ayres & Company
Lexington, Ky., Wolf Wile Co.
Lincoln, Neb., Hoyland Swanson
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Lubbock, Tex., Hemphill-Wells
Madison, Wis., Harry S. Manchester
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Miami, Fla., Jordan Marsh
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New Orleans, La., Godchaux's
New York City, Lord & Taylor
Omaha, Neb., J. L. Brandeis
Philadelphia, Pa., Bonwit Teller
Providence, R.I., Gladdings, Inc.
Rochester, N.Y., Sibley, Lindsay, and Curr
San Francisco, Calif., I. Magnin
Seattle, Wash., Best's
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Seattle, Wash., I. Magnin
South Bend, Ind., George Wyman Company
Spokane, Wash., Crescent Department Store
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St. Louis, Mo., Scruggs-Vandervoort-Barney
St. Paul, Minn., Golden Rule
Syracuse, N.Y., Flah & Company
Terre Haute, Ind., H. Berkowitz
Terre Haute, Ind., Root Dry Goods Company
Washington, D.C., Julius Garfinckel & Co.
Wichita, Kansas, Lewin's



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on a human life. Yet the
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cancer may help save
not one, but a thousand
lives. Cancer threatens
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Cincinnati, Ohio	Henry Harris
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San Francisco, Calif.	Joseph Magnin
Seattle, Wash.	Best's Apparel
Washington, D. C.	Julius Garfinckel

"A YOUNG WOMAN GETS MARRIED . . ."

(Continued from page 132)

into my shoulders, and my feet were feeling every stone on the road. That was because of the hill, where the feet, as is only natural, press harder.

You made those shoes yourself?

Yes. Of esparto grass, while I was minding the goats. They are rough, but they serve.

I wish I had a pair like them.

And I wish I had a pair like yours, with leather soles. All men wish for what they do not possess. Most of all, I wish for a little learning—but it is too late now. It is only recently that I felt the need of it—now, with sixty-two years on my back.

A load of wisdom and experience.

You are welcome to it! It has profited me very little, as you can most readily see. But it was not weariness, nor sore feet, that made me stop with you, nor to molest your family meal. I said to myself, here is a man who will know English—the first I have met for a long time. You see. I have a card here . . . a very pretty card . . . somewhere about me . . . here . . . no . . . ah, here—this card! Look at it—is that not a pretty card?

Very beautiful. This is a church in the snow.

A rare looking church!

Protestant—a church of England.

Ah, indeed! My wife said it was a church. I, like a fool, said it was a storehouse! So she was right, for once—that will last her for a good while. And these birds, then? These will be holy birds?

Not holy, exactly—but sympathetic. There are some of these birds in Spain.

Then I have never seen one. Perhaps they have more sense than to come up here—they would get better pickings down at Torremolinos. We guessed that they were some kind of holy symbol—the breast stained with Our Saviour's blood?

It may well be so. There is no doubt that they are good birds. They stand for kindness and courage.

There you are then! But open it—open the card! Don't be afraid. My daughter sent it two months ago. The postman from Estepona had to carry it right up here—you should have heard the language of him! There—see—is her name, Carmela. La Señora

Carmela Alvarez y Cirugeda de Tomkins—she wrote that with a pen. She has learned to write in London—that is a very great advantage in life—take my word for it!

She sends her loving embraces to you and to her mother.

She does, she does indeed! She is a true daughter. We have only one child, but—thank God—we have a good one! That part, where she wrote with the pen, being in Castilian, we had no difficulty there. We had it read to us by a little girl who has been down to school. It says fourteen pounds a week—does it not?

Yes.

That confirms it then—there was always a chance that the child might have been mistaken. But see the other side—here. This poem is printed—it is a poem, no? It appears to have the shape of one.

Yes, a poem. In English.

Ah, now that is what no man in the village—no man, woman or child—could tell us. And that—since she has had it printed—will be the most important part! Now when I saw your car I said, here is a gentleman who knows English, and the card jumped in my pocket! And then, when you said good day to me, I said, thanks to the infinite mercy of God, he knows Spanish too! Maybe this riddle will be solved, at last—after two months!

You wish me to translate the poem?

The poem, please—the poem she had printed for us!

I must explain to you that my translation will not be in poetry.

Oh? How is that?

I can give you the sense, but the composition of poetry is a task for specialists.

Well, well! I should have thought—but no matter. It is the meaning, is what she wishes to tell us—of her love for us, perhaps, and her life in London. It may even be that she is pregnant, who knows? Be so kind as to begin.

Very well. I will read it to you first in English, so that you may hear something of the poetry, and then I will give you the meaning in Spanish—

Stupendous!

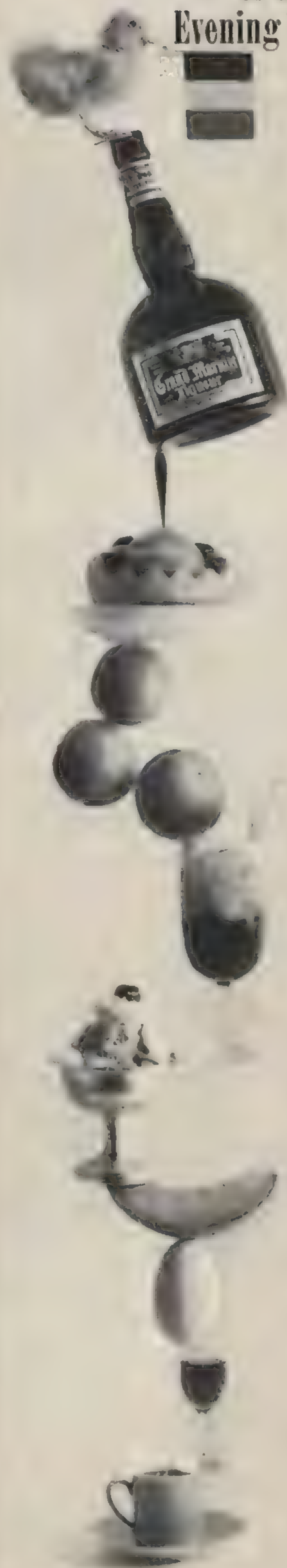
It begins—

"The snow lies thick,

But hearts beat quick,

(Continued on page 182)

**High point
of the
Evening!**



Next time you dine—ascend! Have an evening's pleasure with Grand Marnier. Made exclusively with fine cognac brandy, Grand Marnier turns food flavors to gold. In fruit cup. Duck à l'orange. Soufflé . . . frappé. Then after dinner . . . enjoy a mellow Grand Marnier liqueur. That's Marnier from heaven!

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"A YOUNG WOMAN GETS MARRIED . . ."

(Continued from page 181)

And joybells ring out
clear . . ."

In Spanish—

*Hay mucha nieve, pero
pulsan bien los corazones—*

I am glad! I am glad! The
weather is cold, naturally, but
they are, thank God, in good
health!

Yes. . . . *Y tocan las cam-
panas . . .*

Bells? Bells? Why the
bells?

It is the custom in England
at this time of the year.

So? And a very pleasant
custom too. She is fortunate to live
amongst these bells. Please pro-
ceed.

"Old Santa comes
With sugar plums,
And gifts from far and
near..."

That sounds very fine to
me! Reading is a gift from
heaven! And English is a very
pretty language to listen to!

It may not sound so well in
my Spanish. It means—

*Ya viene San Nicolás el
viejo,
Con frutas—er—cristaliza-
das,
Y regalos de lejos y de
cerca.*

Saint Nicolas? Who the
devil is he? He is not in the calen-
dar. What does he want with
glassified fruit, eh?

Here is his portrait, on the
card.

That one! We wondered
who that could be—he appeared
too old for Tomkins. What a droll
face he has—and that great belly
—from eating the fruit, no doubt.
Thank God I have been spared
such malformation! But perhaps
he is ill of the dropsy, and so
cheerful in spite of it that they
canonized him? Anyhow, he is
well dressed for the weather, and
looks content enough, so I do not
pity him. . . . And presents, you
said? He can come to Spain if
he has any left over! He can come
up here any time, to our village!
He'll be welcome any time, up
here—bells or no bells!

To continue the poem—
"I hope, like mine,
Your Christmastime,
Has merriment and mirth
. . . " which means to say,
in Spanish—

*Espero que pasen bien las
festividades*

Contigo, como pasarán

conmigo,

*Con muchas diversiones y
alegría—*

I fear that this poem does
not go very well in Spanish?

Do not say that! It carries
great beauty! She is full of fun
and joy, as befits a young wife,
and she wishes the same for her
mother and me. That is a fine
thing—a very fine thing indeed—
in any language whatsoever! The
thought graces her! Pray con-
tinue—if there is any more?

There is just a little more.
It says—

"And of good will
You'll drink your fill.
With joy and peace on
earth."

In Spanish—*Que te pon-
gas harto con vino y con benevo-
lencia, y además, que la felicidad
y la paz se encuentren en todas
partes del mundo.*

A prayer! A prayer for us
and all the world—and in poetry
—and printed, too! There is a
pious girl and a good girl! Wait
till I tell her mother about this!
She has had her fears, the mother,
with all those Protestants in Eng-
land. But now we see that these
doubts are all set at naught! Is
there any more?

No. Nothing more.

There is a very small thing
right at the bottom—here. It did
not escape you, no?

No. It is the name of the
man who printed the card.

Then I will molest you no
longer. I will go in gratitude and
give all this good news to the
mother.

Shall I write it on the card
for you, in Spanish?

No, no—that would spoil
the card! I beg your pardon for
this ungraciousness. I wished to
say that I have it all stored up
here—thanks to you—every word,
in the head. The very greatest
thanks to you, sir, and blessings
on the wife and children. May she
have many more.

Thank you. It was a privi-
lege and a pleasure.

You are too kind—but
there is nothing I can do about
that. A thousand thanks, and may
you be well repaid in heaven.

The old man writhed into
his pack, and strode away uphill
with his staff jabbing at the
stones. At the crest he turned and
waved the white card and shouted
something about God.

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Not all fashions shown on pages
10 and 11 are at all stores

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ARIZONA	Phoenix	Goldwater's
Tucson	Levy's	
ARKANSAS	Fort Smith	The Boston Store
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Hillsdale	H. Liebes	
Long Beach	Bullum's	
Los Angeles	Bullock's Downtown	
Sacramento	Weinstock & Lubin	
San Diego	Marstons	
San Francisco	H. Liebes	
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LOUISIANA	Shreveport	Bettye Vaccaro
MARYLAND	Baltimore	Hutzel's
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MICHIGAN	Birmingham	Himelhoch's
Detroit	Himelhoch's	
Grand Rapids	Paul Steketee & Sons	
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Northland	Himelhoch's	
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Minneapolis	Dayton's	
St. Paul	Dayton's-Schuneman	
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1. The names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, Iva S. V.-Patcévitch, Greenwich, Conn.; Editor, Jessica Daves, Greenwich, Conn.; Managing Editor, Carol Phillips, Greenwich, Conn.; Business Manager, Harold G. Meyer, Greenwich, Conn.

2. The owner is: The Condé Nast Publications Inc., Greenwich, Conn. Stockholders: Charles C. Nast, 420 Lexington Ave., New York 17, N. Y.; Iva S. V.-Patcévitch, 420 Lexington Ave., New York 17, N. Y.; The Patriot-News Co., Harrisburg, Pennsylvania.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: Manufacturers Trust Company, 55 Broad Street, New York 15, New York (Note Holder).

4. Paragraphs 2 and 3, include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

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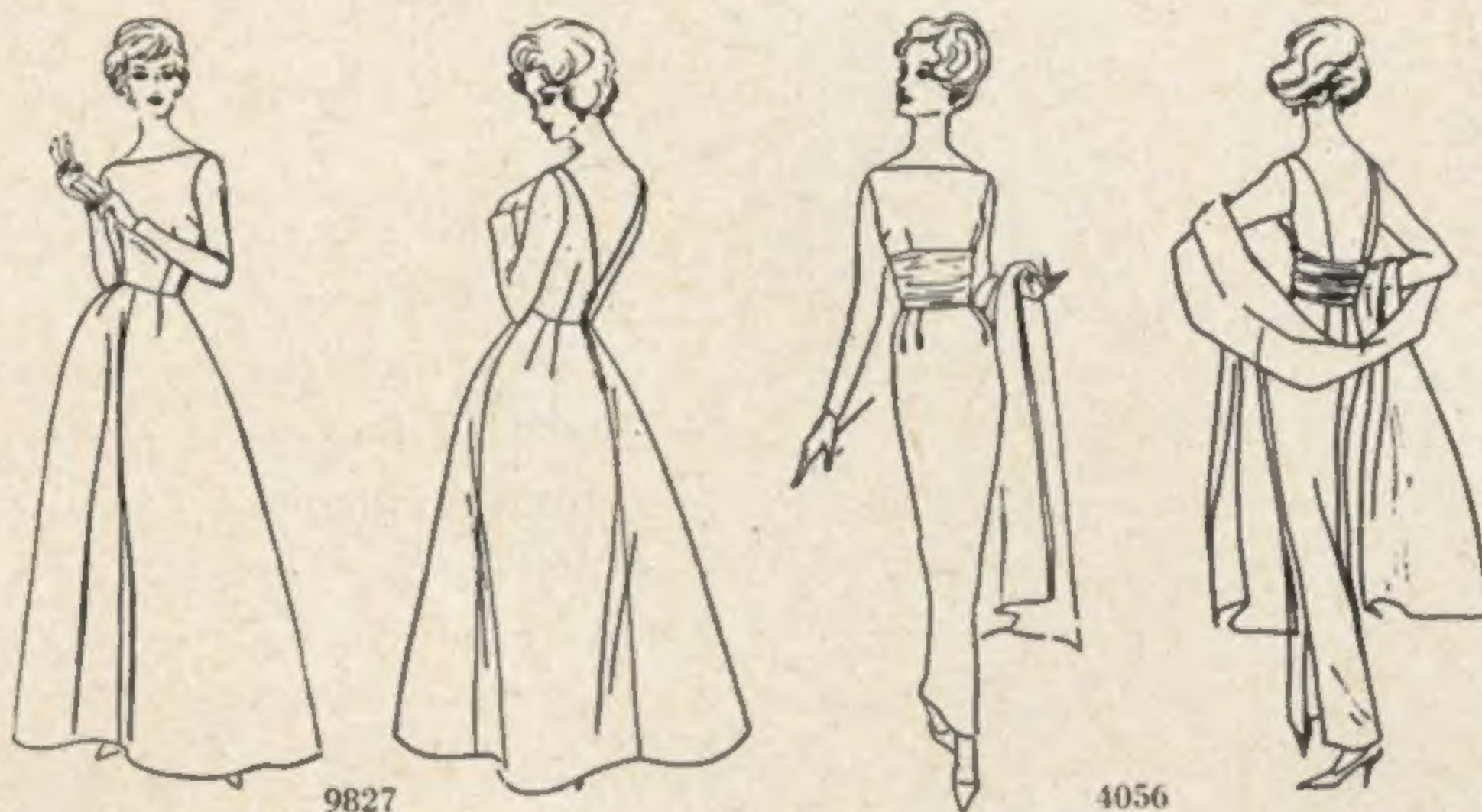
Harold G. Meyer, Business Mgr.

Sworn to and subscribed before me this 18th day of September, 1959.

(Seal) Betty M. Thompson, Notary Public.
(My commission expires March 30, 1961.)

VOGUE PATTERNS

(Other views, sizes, yardages of the Patterns shown on pages 142-143)



Above, left: Vogue Pattern 9827, Easy to Make, in sizes 10 to 18 (31 to 38). In size 14: 6¾ yards of 35" fabric with nap, and an additional 5¼ yds. of 39" non-woven porous fabric to make the interfacing for the skirt. Price, \$1.

Above, right: Vogue Pattern 4056, Special. Sizes 10 to 20 (31 to 40). Sheath dress with cummerbund-gathering at waist takes 3 yds. of 50" fabric without nap in size 14. \$1.50.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 10¢ additional for each pattern ordered.

L



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“SIX PARODIES—WILDLY PROBABLE...”

(Continued from page 133)

has a twinkling glass eye. He studies the girl with it and says, “Hear me out, chick, you got to learn the ways of men in this troubled world of today. Dorothy Parker knew it, she said it. *Take off your glasses.*”

The plain girl takes off her glasses and is even homelier than before.

5. Or the sensitive weakling finally challenges the bully to do battle because the woman he loves is watching. He gets clobbered although he uses knee and elbow in those savant ways he has learned from comic books (the brave upright bully fights according to the rules of Hoyle and Gary Cooper).

6. And finally the young gipsy violinist gets his chance on the Arthur Godfrey talent show. He is an orphan gipsy with blond hair and piercing ice-blue eyes. Watching from a studio in Carnegie Hall is the great Finnish orchestra conductor whose son was stolen by gipsies so many unhappy years ago. Yes, yes! At last! He had almost given up hope! This time he recognizes his long lost son—it is Arthur Godfrey.

Once dreaming in this way along the lines of likelihood, we find ourselves lost in forests of untrammelled logic and dank, trackless simplicity. Our abiding trouble seems to be that the truth is not as strange as fiction.

Campagna

Christmas Decorations

Approximate prices of the Campagna collection, designed by Valerian Rybar for Jean Ballin Designs, and shown in part on pages 165 and 167.

- Double candlestick with half-seraph (page 165), \$25.
- Low compote (page 165), \$20.
- Greenery star, 24 inches across (page 165), \$20.
- Pair of pendants, each 22 inches long (pages 165 and 167), \$22.
- Garland, 39 inches long (pages 165 and 167), \$27.
- Low candlestick (page 167), \$20.
- Five-branch mantel tree (page 167), \$35.
- Five-branch candelabrum (page 167), \$37.
- Two-light sconce (page 167), \$35.
- Double compote (page 167), \$42.
- Seraph-tipped tree (page 167), \$46.
- Seraph, 10 inches high (page 167), \$8.
- Punch bowl (not shown), \$58.
- Wreath (not shown), \$37.

These pieces are at Bloomingdale's, Frost Bros., I. Magnin, and the stores listed below:

Allentown, Pa.....	P. A. Freeman	Middleburg, Va.....	Mrs. Greer
Atlanta, Ga.....	Arthur Cobb	Milwaukee, Wis.....	Milwaukee Boston Store
Boulder, Col.....	Neusteter's	Nashville, Ind.....	The Village Shop
Birmingham, Ala.....	The Crestline Flower Shop	Peoria, Ill.....	Helen Gallagher Gifts
Buffalo, N. Y.....	L. L. Berger	Richmond Heights, Mo.....	Stix, Baer & Fuller-Westroads
Chicago, Ill.....	C. D. Peacock	Rochester, Minn.....	Holm & Olson
Cincinnati, Ohio.....	McAlpin	St. Louis, Mo.....	Stix, Baer & Fuller
Cleveland, Ohio.....	The Higbee Co.	St. Petersburg, Fla.....	Maas Brothers
Denver, Col.....	Neusteter's	Salem, Ore.....	Eola Acres Florist
Detroit, Mich.....	The L. B. King Company	Scranton, Pa.....	Helen Schwartz
Flint, Mich.....	Sanford House	Topeka, Kans.....	Coe's Christmas Shoppe
Fort Lauderdale, Fla.....	Anita Kott	Wayzata, Minn.....	Ruth Herrick
Green Bay, Wis.....	H. C. Prange	Wichita, Kans.....	Henry's
Hampton, N. J.....	Shop of Unusual Things	Winterhaven, Fla.....	The Little Studio
Menlo Park, Calif.....	Allied Arts Guild		



Modess *because*



Rendezvous on a cay off Nassau. Photographed by John Lewis Stage

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